

VUE Weekly

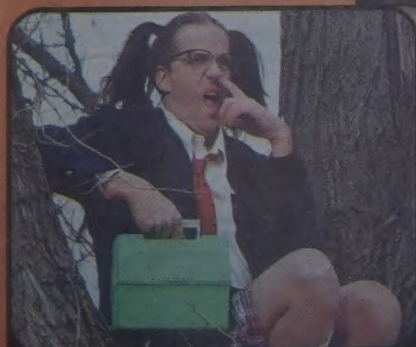
EDMONTON'S URBAN VOICE



This is Ashley MacIsaac
off drugs. Any questions? • 21

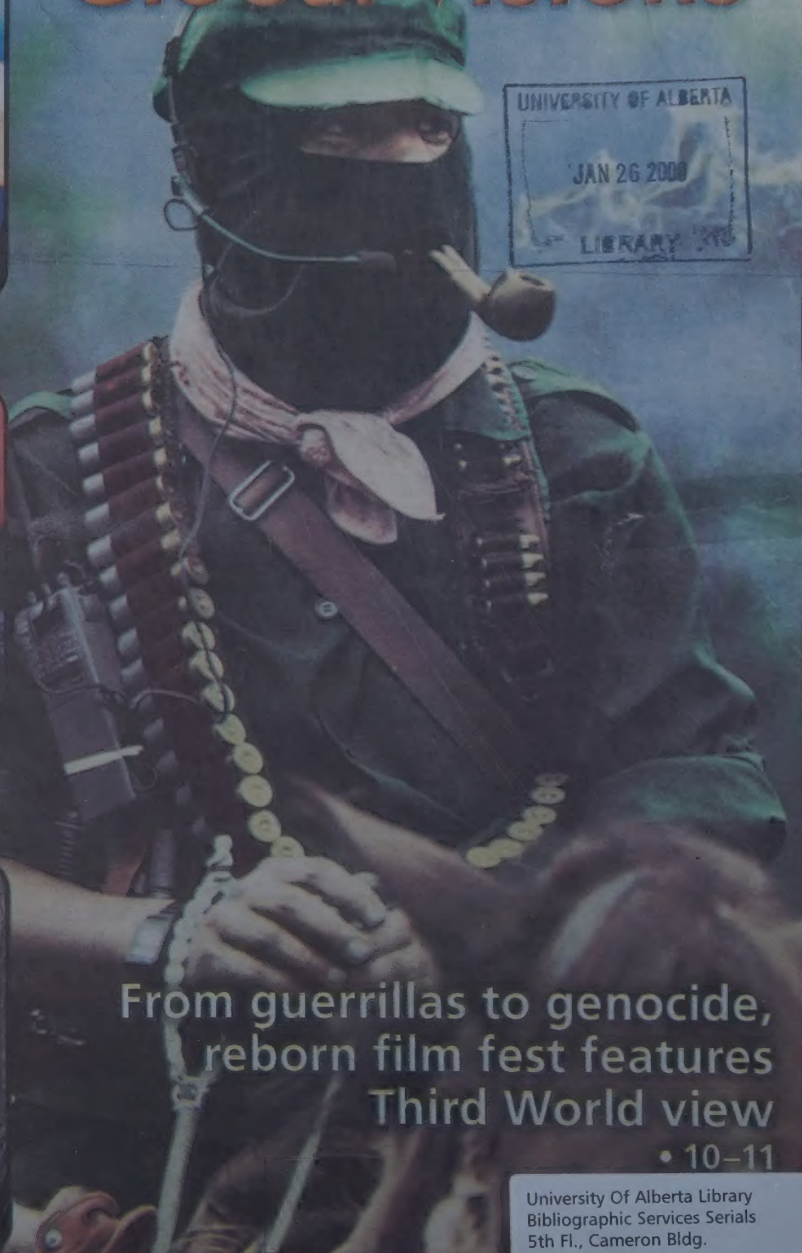


Showboat races
into River City • 39



Loud N' Queer Cabaret
showcases GBLT superstars • 39

Global Visions



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Thursday, November 4		Friday, November 5		Saturday, November 6		Sunday, November 7			
Library		Zeidler		Library		Zeidler			
1pm	 Global Visions Festival Edmonton Arts District Downtown: The Citadel Theatre - Zeidler Hall Stanley A. Milner Public Library - Library Theatre November 4th - 7th, 1999 Festival Passes \$30 Gala Tix \$10 Available at Tix on the Square 420-1757 Admission to individual films \$5 For more info call 414-1052 http://plaza.powersurf.com/justanumber/globalvisions      			STOLEN LIVES: CHILDREN IN THE SEX TRADE With: BEATING THE STREETS	TRANSPARENT WOMEN	SEARCHING FOR HAWA'S SECRET With: OPRE ROMA: GYPSIES IN CANADA	THE GIFT With: YUXWELUPTUN: MAN OF MASKS		
				A SONG FOR TIBET With: SUNRISE OVER TIAMANNEN SQUARE	DEATH OF A BUREAUCRAT	TURNING DOWN THE HEAT: THE NEW ENERGY REVOLUTION With: FAY OF THE LAND	THE KNOWLEDGE OF HEALING		
				WOMEN OF CHANGE	FORBIDDEN MARRIAGES IN THE HOLY LAND	BONANZA: GOLD IS TARNISHING OUR FUTURE With: SKOWAK: THE BRIBRI OF MOJONCITO	BANKING ON LIFE AND DEBT With: FORESTS IN TRUST: THE IKALAHAN SPEAK OUT		
3pm									
5pm									
7pm				Opening Night Gala A PLACE CALLED CHIAPAS With award winning cinematographer Kirk Tougas Reception to follow in Tucker Amphitheatre with musical guests Carlos Aquize. Tickets \$10	WHY DID THEY KILL THEIR NEIGHBORS? With: RWANDA RUSHYA	A COW AT MY TABLE	A VOICE FROM HEAVEN Gala Event THE GYPSIES OF SVINIA With Director John Paskdevich. Reception to follow in Tucker Amphitheatre with musical guests Cifra. Tickets \$10	DEEP INSIDE GLINT STAR	GENGHIS BLUES
9pm									
									
									



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COVER STORY: After a one-year hiatus, the Global Visions Festival is back with a social-justice vengeance, spreading the word via films like *A Place Called Chiapas* • 10-11

FRONT: Armageddon, seal by seal • 6

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FILM: Denzel describes *The Bone Collector* • 35

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PLUS: Ashley MacIsaac takes another crack at it • 21 • *Bad Money* good film • 37 • Fish gotta swim, birds gotta fly, *Show Boat* gotta be brilliant, controversial musical • 39

Your VUE

Truth is weirder than fiction

When I stopped by in Edmonton on the October 17, I found a copy of *Vue Weekly*, and boy was I impressed by the handsome devil on the cover. I read half the interview before I realized it was about me.

I think it's time I came clean with you. I'm not actually Weird Al Yankovic. My real name is Larry Finsterburg. The real Weird Al was abducted by accordion-shaped aliens from the planet Uranus, possibly to be enslaved as a chiropractor. The record company chose me, the closest look-alike, to replace Al, and I have been doing it since 1994.

Seriously, though, have you heard the Who is getting back together? And I might be getting involved in that. I called Roger Daltrey the other day to see if he'd let me make a polka out of "Magic Bus." He didn't know who I was, even though we'd met, and I said, "Roger, it's me, Al Yankovic." He said, "Who?" And I said, "Really? You mean it?" So, I'm on board with the Who as their new accordion player.

Anyways, it's three in the morning right now, and the bus is in the middle of nowhere. I'm on a strict diet of cheese doodle hero sandwiches, and I think might I need to sleep it off. Thanks for being such a great city. I hope to return sometime early next year. Ta-ta for now! —WEIRD AL YANKOVIC, A.K.A. LARRY FINSTERBURG, A.K.A.

TED KACZYNSKI

P.S. For obvious reasons, please don't print this e-mail address.

[Editor's note: Seems plausible, doesn't it? If Weird Al Yankovic were to write a letter to *Vue Weekly*, it would probably be something like this. Good thing we're not that glibble.]

Of course, the first tip-off that this e-mail was sent by an impostor was the line "Get your FREE private multi-lingual web e-mail @ <http://www.ParsMail.com>" appended to the bottom of the message. And checking the e-mail's X-headers, we noticed that the actual originating address was different from the one that appeared in the "From:" field.

This wasn't a half-bad attempt at forgery. Just in case, we sent an e-mail to Weird Al's domain, and got confirmation that the message didn't originate there. I contacted [ParsMail.com](http://www.ParsMail.com) to let them know they had a spammer on their hands, and I tried to contact this culture jammer myself. No luck—he or she had already closed down that e-mail account.

So, be warned: there are ways to edit e-mails so that, at first glance, they appear to come from someone else. Not everything is as it appears. Of course, I'm sure I don't need to tell you that—if you were happy to be spoon-fed aphorisms disguised as truth, you'd be reading the Journal, not *Vue Weekly*.

A letter from the editor

No, there's been no coup d'état at *Vue Weekly*. You'll notice a new byline in the masthead and atop my regular columns Millennium Countdown and Classical Notes—that's because I've changed my name. Now, before the legions of publicists who have had difficulty pronouncing my surname in the past start rejoicing—it's now Grønnestad.

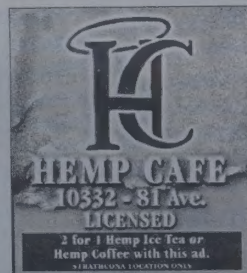
In August I got married, and I'm

assuming my wife's last name. It's taken this long because I was told twice by Alberta's Department of Vital Statistics that I wasn't allowed to do so—that only women could assume their husband's name, despite the absolutely gender-neutral language in the Change of Name Act.

Well, it's all been sorted out; I have a new sticker for the back of my driver's licence, my new Social Insurance card is in the mail and every day I'm finding a new piece of ID I have to update or government agency I have to inform.

And for the record: the "ø" is pronounced more or less like a German "ö"—and the "d" is silent. But pronounce my name however you like—I've never been picky in the past, and I won't start now. —DAVID GRÖNNESTAD, EDITOR-IN-CHIEF (THE EDITOR FORMERLY KNOWN AS DAVID GOBELL TAYLOR) ☉

We welcome reader response, good or bad. Send your opinion by mail, by fax or by e-mail to letters@vue.ab.ca. Preference is given to feedback about articles in *Vue Weekly*; we reserve the right to edit letters for length.



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Still from *A Place Called Chiapas*

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millennium COUNT DOWN 058 DAYS

By DAVID GRØNNESTAD

Signed, sealed, delivered

As I wrote last week, there are a certain number of Christians who believe the end of the world is nigh. These "pre-millennialists," as they describe themselves, believe that the events foretold in the Book of Revelation are happening right now.

By far the most widely known part of Revelation is chapters 6 through 11, which describe a lamb with seven horns and seven eyes breaking the famous "Seven Seals" on a scroll in God's right hand. Each seal is accompanied by a prophecy, a sign that the end of the world will occur. According to pre-millennialists, these seals have been breaking left, right and centre during the 20th century.

The Seven Seals are by no means the only signs of the apocalypse; nor is Revelation the only book to describe apocalyptic signs (Matthew, Luke, The Gospels, Daniel, Jeremiah, Ezekiel, Exodus, Peter, Jude, Timothy and Zechariah all contain prophecies of the end of the world, and many more are peppered throughout the Good Book). However, it's far too huge a task to evaluate each and every Biblical prophecy of Armageddon; also, the Seven Seals are so well-known to casual as well as Evangelical Christians that pre-millennialist doomsayers most often use them to evaluate the prophetic significance of current events.

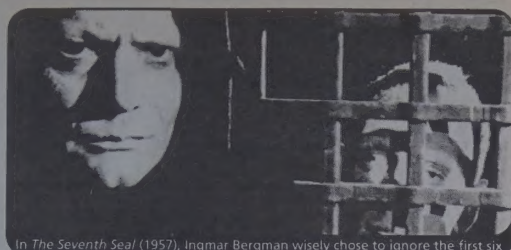
So I'll do exactly the same. I'll look at the Seven Seals one by one and describe how they have been interpreted as signs of the end of the world. I'll also discuss a few miscellaneous prophecies in Revelation that don't occur in the context of the Seven Seals, but are often used by doomsayers as evidence that the end is nigh.

THE FIRST SEAL—The first seal's breaking causes the first of the four famous Horsemen of the Apocalypse to appear—he rides a white horse and goes forth to conquer. That's it—Revelation doesn't spend much time on this seal. But pre-millennialists have identified similar wording in Matthew chapter 24, which prophecies false prophets, false beliefs and apostasy in general.

The existence of religions other than Christianity (notably Islam) have been identified as false beliefs—even, incongruously, religions that predate Christianity, like Buddhism and Hinduism. Apostasy is also seen in the rising interest in the occult and New Age spirituality, as well as political ideologies like Marxism that refute the entire idea of organized religion. And the general trend in society to turn away from spirituality and focus on material goods has also been interpreted as evidence of the first seal.

However, one can't discuss apostasy with a true-blue pre-millennialist without the subject of homosexuality coming up. Fundamentalist Christians are almost unanimously virulently opposed to homosexuality and its acceptance by mainstream society, and those of an eschatological bent see the rise of Ellen and Elton John (to name but two) as a sign of the end.

THE SECOND SEAL—The second seal brings the second horseman, who wields a great sword atop a red steed and "takes peace [away] from the



In *The Seventh Seal* (1957), Ingmar Bergman wisely chose to ignore the first six

earth." In other words, it prophesies war.

It doesn't take a genius to realize that this century has seen plenty of warfare: two world wars as well as numerous conflicts and genocides with high body counts. The Cold War and its attendant nuclear proliferation have also been seen as peace being taken away from the world. And the dramatic escalation of violent crime in western society, particularly well-publicized incidents like the Columbine High School massacre, are seen as evidence the second horseman is wielding his great sword.

THE THIRD SEAL—The third seal accompanies the third horseman, whose stallion is black and who holds a pair of scales to weigh out food at extremely high prices (three measures of barley for a penny, to be exact—a bargain nowadays, but a king's ransom in the first century).

The most obvious association to make with modern times is the widespread famines that have affected humankind throughout the century, from the Great Depression's dust bowl to Ethiopia in the '80s. But the fact that money is specifically mentioned leads some to widen the scope of this seal to the economy in general.

The 20th century has not only

seen the Great Depression; there have been numerous recessions, a worldwide oil crisis, massive inflation (in Germany in the '30s, leading to the rise of Hitler; more recently in Mexico and Russia in the '90s), the "Asian Flu" and widespread downsizing among western corporations.

THE FOURTH SEAL—The fourth seal brings along the last of the Horsemen of the Apocalypse: he rides a pale horse and brings pestilence. In other words, plague. In other words, AIDS.

The meteoric rise of AIDS has, time and time again, been cited as evidence of the apocalypse—the fact that in the same breath, pre-millennialist doomsayers can condemn homosexuality and proclaim it as evidence of the first seal (see above) is just icing on the cake.

Sure, there's the Ebola virus and a growing worldwide epidemic of (often antibiotic-resistant) tuberculosis, but there's no pestilence like Acquired Immune Deficiency Syndrome in the eyes of pre-millennialists.

THE FIFTH SEAL—Just when you thought St. John of Patmos was getting predictable, he loses the horsemen—when the fifth seal is opened, it's the souls of martyrs who appear,

SEE PAGE 8



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YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

BUSINESS

Coke turns up the heat

NEW YORK—During his reign as owner of the Toronto Maple Leafs, crotchety old Harold Ballard was suspected of cranking up the heat under the stands at historic Maple Leaf Gardens during steamy spring playoff games. Then he would raise the price of a glass of pop at the concession stands.

Now the Coca-Cola corporation is planning to capitalize on that strategy, too.

In an interview with a Brazilian newsmagazine last month, the company's chairperson and chief executive officer revealed Coke's intention to start using a new type of vending machine that can automatically jack up the price of a can of pop when it's hot outside.

M. Douglas Ivester talked about how one's desire for a cold beverage increases during, for example, a sports event under a hot summer sun. "So, it is fair that it should be more expensive," he said, subscribing fully to the law of supply and demand. "The machine will simply make this process automatic."

Coke has already begun testing these machines, which use a temperature sensor and computer chip to gouge consumers. "This technology is something the Coca-Cola company has been looking at for more than a year," spokesperson Rob Baskin told the New York Times, adding that it's not in use yet.

Vending machines, the newspaper reports, have become a crucial battleground in the cola wars between Coke and Pepsi. Price fights in supermarkets, spurred partially by cheap generic colas, have cut earnings significantly. But pop machines have so far escaped any discount selling.

Now, with the price of computer chips dropping, even a product that costs a mere handful of coins is apparently worth the investment in new technology.

"What's next?" one beverage industry exec bemoaned in an interview with the Times. "A machine that X-rays people's pockets to find out how much change they have and raises the price accordingly?" —DAN RUBINSTEIN

POLITICS

Referendum ruling a route to reform

EDMONTON—The thorny Quebec issue may have fringe benefits for Albertans who have been battling to get elected representatives into the Senate.

Intergovernmental affairs minister Shirley McClellan hinted last week that the province may seek a constitutionally-binding referendum to force Ottawa to accept the province's longstanding demand for elected members to the Upper House. McClellan believes a Supreme Court ruling—which states the government would be forced to negotiate with Quebec on separate terms if the question were worded in a clear manner and received a large electoral mandate—would also apply to an Alberta

referendum on Senate reform.

"The Supreme Court essentially said there had to be a clear question, and if there was a clear question and voted on in the affirmative there would be a responsibility for the negotiations between the federal government and the provinces," McClellan told Canadian Press.

Alberta has already held two Senate elections in conjunction with municipal balloting. But Ottawa has continued to reject all calls for an elected Upper House and has refused to recognize Alberta's Senate elections.

Alberta would like to see Canada adopt a more American-style senate with an equal number of elected representatives from each province to act as a balance to the rep-by-pop Parliament.

However, if Alberta were to get its triple-E wish, Ottawa would have to adjust the distribution of seats in Parliament to make it a truly representative body—and that would mean increasing the number of MPs from Ontario, while making slashes in the east and west. —STEVEN SANDOR

Race blunder puts Hill asunder

OTTAWA—Another Reform party MP has fallen victim to the dreaded (and apparently contagious) foot-in-mouth disease.

Last week, British Columbia's Jay Hill joined a growing list of Reformers who've offered not-terribly-flattering glimpses into their true colours during spirited debate in the House of Commons.

The Nisga'a treaty was the subject, and black New Democrat MP Gordon Earle from Halifax was arguing that although two individuals may appear to be equal at the start of a race, one may have been "in chains for years and years" and therefore have an inherent disadvantage.

That's when Hill, as Hansard reports, blurted out "like him"—referring to Earle's ancestry and North America's history of slavery.

At first, Earle didn't know who made the comment, just that it originated from Reform's part of the floor.

Reform initially denied Earle's allegation. "As a member of the Reform party and somebody of mixed background, I find it personally offensive that the member from the NDP would make such a claim

on this party," B.C. Reform MP Keith Martin told Southam News.

But Hill was then outed by fellow Reform MP Dick Proctor, who was in the House during the question period at issue and said he heard Hill's remark. That led to a convoluted quasi-confession-slash-apology from Hill.

"I want to assure the House and everyone watching today that if I did say something—and I'm not saying I did—but if I did say something, it certainly wasn't meant as a racist slur," he sputtered. "If whatever I said caused any discomfort, I apologize."

Later, Hill added: "He said I said that, and Hansard recorded it, so I'm assuming that's what I said, but I don't recall it. To my knowledge, I've never said anything racist. I just wouldn't say anything like that. If it caused him any discomfort whatever, I apologize and I'm deeply sorry that he took it the way he did."

Sometimes, Mr. Hill, it's better to just say you're sorry. —DAN RUBINSTEIN

Shape up before you ship out

JASPER—Ralph Klein didn't come to this Rocky Mountain resort town last weekend to praise his Tory underlings. Instead, he unleashed a rare barrage of public criticism—ostensibly so that his freewheeling cabinet ministers can polish their images in time to avoid being buried in the next provincial election.

At the Progressive Conservative party's annual convention, Klein chastised a trio of ministers for being secretive about recent taxpayer-funded international trips. He also questioned the expensive sport utility vehicles driven by several members of cabinet.

In what sounded like a campaign speech—and which was no doubt a calculated move to invoke an image of fiscal responsibility—Klein said economic development minister Jon Havelock and gaming minister Murray Smith should have released itineraries of their respective \$5,500 and \$32,000 study trips to England before departing.

"These people are grown-up people," the premier informed reporters. "They're well-educated people and you assume what they are doing is right. But the simple fact is that it is

the rule that all itineraries are released so the public knows the purpose of the particular trip."

Klein also promised to look into learning minister Lyle Oberg's trip to Mexico, four days of which he spent chillin' in the resort town of Puerto Vallarta.

As for the fancy 4x4s favoured by certain top Tories, that's also a possible indication of arrogance infecting the party, said Klein. "There are some warning signs," he said. "We've got to nip it in the bud and deal with it before it gets out of hand. It's good to have that kind of discussion and [ask], 'Are we getting too big for our britches?'"

And it's good PR, obviously, to hold a public knuckle-rapping session at the same time. —DAN RUBINSTEIN

SEXUALITY

Get up, stand up

OTTAWA—For the first time, the feds are asking Canada's gays and lesbians to stand up and be counted.

Last week, Statistics Canada announced that the 2001 census will ask questions regarding sexual orientation. Gay and lesbian common-law couples will be given the opportunity to identify themselves as such.

"We had a lot of people telling us they wanted information on this," Pierre Turcotte, Statistics Canada's chief of housing, family and social statistics told the Ottawa Citizen.

The exact wording of the same-sex questions has yet to be decided, but the government hopes it can get a true handle of how large a percentage of the Canadian population is homosexual.

In 1986, the census asked if respondents were in a relationship "other than a male/female common-law relationship or marriage but did not go into further detail.

But will all homosexuals answer the 2001 census honestly? As StatsCan is a reputable collector of data, experts believe most gays and lesbians will come out of the closet to answer the survey. And it's important that they do—if Canada's gay and lesbian communities turn out to be larger than expected, it will add more credence to the long-standing battle for same-sex recognition. —STEVEN SANDOR



Greg Moore 1975-1999

VUEPoint

By LESLEY PRIMEAU

They all need their heads examined

"I really wonder if it's because of my age... Are they pushing me back because I am old?" —Edmonton Journal, Friday, October 29.

Remember those words, Burn them into your mind. Write them down and place them gingerly in a time capsule. And 10 or 20 years later, reread them and ask yourself if they now apply to you or someone in your family. They are the words of a woman who twice has had brain surgery rescheduled. It's brain surgery to remove a cancerous tumour—surgery that could prolong her life or improve her quality of life, but which she can't have. She was bumped the first time because the operating rooms were full; the second time, it was the same story. Now, I don't profess to be any kind of doctor, but, um, isn't this kind of surgery considered, you know, kind of important? How does constantly putting it off help the healing process?

What changes would help alleviate this woman's suffering? More beds? More doctors? More nurses? A premier who cared?

This woman is 70 years old, so maybe her age is a factor; perhaps people with more of a lifespan ahead of them are a higher priority for our hospitals. Personally, though, I find that explanation hard to believe, and would rather not even open up the possibility that age comes into play when decisions like these are made. However, I have been in hospitals where seniors must wait, and wait, and wait—alone, on gurneys, in hallways, without privacy, without comfort, without care. Why?

We may have a shortage of healthcare for our older citizens, but we have no shortage of MLAs driving SUVs at our expense. Mr. Day has his Toyota 4Runner (cost: \$40,000), while Pat Nelson tools around town in an equally expensive Jeep. Your elected reps have the latest in Dodge Durandos, Nissan Pathfinders, Ford Expeditions and half-tons of every variety. Not that I object to these people driving safely, but isn't it possible to bulk-order a specific vehicle and save a buck or two? And if our poor politicians want something more lavish, to let them pay the difference?

Caring Mr. Klein, meanwhile, apparently has quite the love affair going on with the government jet, on which he flies back and forth to Calgary at a cost of \$1,500 per trip. (As if there weren't enough regular flights.) Of course, we're partly to blame for that: if we simply moved the provincial capital to Calgary, we'd save a bundle.

And if the travel costs for Klein's safaris to Mexico, Europe and the Far East don't make you gag, there's education expenses, too. Why should I pay more for our Murray Smith to go to school than I would a "severely normal" Albertan? How pleasant it is to know they're making such industrious use of their time and our money; when their politicking careers are over, they'll have talents to sell to the big businesses they've taken such good care of.

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

Millennium Countdown

Continued from page 6

asking for vengeance.

This seal signifies persecution of Christians; and pre-millennialists believe Christians have been oppressed this century on a scale unprecedented since the Roman Emperor Diocletian converted during the fourth century. Communist China and former Soviet Bloc countries tried to replace religion with political ideology; nowadays, missionaries face danger in Central America, North Africa and Southeast Asia.

In western countries, the widespread separation of church and state has been cited as persecution of Christianity: when the U.S. Supreme Court ruled that prayer had no place in public schools, they might as well have symbolically opened a seal, according

to some pre-millennialists.

THE SIXTH SEAL—The Book of Revelation gets rockin' with seal number six—it foretells a series of celestial signs, from a great earthquake to the sun turning black to stars falling to the sky being "rolled back as a scroll." This seal is usually interpreted as environmental catastrophe.

This century has seen no shortage of earthquakes, and there has been an abundance of celestial phenomena (like the Hale-Bopp comet, which the Heaven's Gate cultists fixated on). Whether there have been more earthquakes this century than any other is debatable—although there certainly have been more people around for them to kill, and more poorly-built buildings to collapse. And just about every comet and solar eclipse throughout history has been interpreted by someone or other as an omen of judgment day.

But interpreted a little more loosely, the climatic shifts the earth has experienced this century could be seen as evidence of the sixth seal. Pollution, global warming, the disappearance of the ozone layer, increasingly frequent and violent tornadoes, hurricanes and typhoons can be seen as the sky rolling back.

THE SEVENTH SEAL—The first six seals are opened relatively quickly, all during the 17 verses that make up Revelation's chapter six. That's a mere 2.83 verses per seal. By contrast, it takes all of chapters eight through eleven to describe the events following the opening of the seventh seal—a whopping 64 verses (No, I haven't forgotten chapter seven—St. John takes a break from the seals and describes God marking his 144,000 chosen people for salvation.)

The seventh seal is in turn divided into seven trumpets being blown by

seven angels. (You get the impression St. John had a favourite number?) The first four trumpet blasts bring devastation to a third of the green grass, a third of the sea, a third of the trees, a third of the fish, a third of the ships, a third of the rivers, a third of the sun, a third of the moon and a third of the stars—in other words, utter calamity befalls all but 66.6 per cent (Aha! The number of the beast! To my knowledge, I'm the first person to make this facile connection!) of creation.

The last three trumpets are also known as the three woes. A bottomless pit appears. The Beast tortures mankind, four angels kill one third of the world's population (decidedly non-angelic behaviour, wouldn't you say?), the holy city of Jerusalem is trampled, the archangel Michael wrestles with Satan, Jesus has his second coming and everybody lives happily ever after.

Needless to say, the events of the seventh seal are so catastrophic that it would take a very loose interpretation to decide they're happening right now. So most pre-millennialists believe the environmental woes of this decade (the warmest on record) mean we're at the sixth seal, with the seventh yet to be opened. But, they promise, opened it will be—and soon. On January 1, 2000, for example.

THE ANTICHRIST—I would be remiss if I didn't mention two other areas of hot debate among Christian eschatologists, both prophesied in the Book of Revelation but elsewhere than during the depiction of the Seven Seals.

The first is the Antichrist, described numerous times throughout Revelation under such aliases as The Son of Perdition, The Wicked One, The Beast, The Man of Sin, The Lawless One and

SEE PAGE 13

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The road to health is paved with good conventions

Health Show has your well-being in mind

By TERESA DHARMA

When I heard the name "The Edmonton Health Show," I automatically pictured a huge, stadium-sized event where nine million people would try to sell me things I didn't really need. Not my cup of tea, thank you very much.

After delving a little more deeply into the nature of the event, however, my opinion changed radically. The Edmonton Health Show could very well turn out to be the event of the year for fact-finding and networking in the health field. Part of a circuit of health shows travelling from coast to coast, the event covers the gamut of what's happening in the world of natural health—including nutrition, organics, herbs, naturopathy, body work such as craniosacral therapy and Feldenkrais, exercise, skin care, handicapped housing—it's an extensive list. There will be over 100 exhibits featuring educated spokespeople, and a lot of hands-on displays as well: samples, quickie massages... you know the drill.

Laux jaws

Attendees can also look forward to over a dozen daily seminars on a variety of topics. The keynote speaker will be Dr. Marcus Laux, N.D., whose presentation is titled "The

Millennium Approach to Vibrant Health." And while I'm as sick of millennium talk as anyone (except, of course, for that wonderfully quirky column, Millennium Countdown, by my editor, David Grønnesdal or whatever it is he's calling himself this week), Laux, with his synthesis of the knowledge and advancements of the sages of the last thousand years (and earlier) certainly deserves the label "millennial" more than most people do.

In a recent article in the International Journal of Integrative Medicine, Laux wrote, "We are participating in an unparalleled shift in the way medicine is perceived, believed and delivered. This transformation is called integrative medicine." He goes on to explain that integrated knowledge can allow healthcare practitioners to provide their clients with much greater support. "It is the coming together—the medical merger that coalesces into a singular healthcare vision," he writes. "Integrative medicine is the unification of conventional medical care and the modern application of traditional/natural therapies. It elects to use both the fruits of technology and pharmacy when necessary, and the seeds of timeless techniques and plant pharmacognosy when appropriate. The new medicine is more capable of not only saving a life, but it can also better mend the mind and support the spirit for deeper healing." Dr. Laux will also be presenting a talk entitled "Sex That Satisfies," which, not surprisingly, is a very popular presentation—you may wish to get your seat early for this one.

The Holly body story

Other presentations include: "How I Beat Fibromyalgia and Chronic Fatigue," "Managing Allergies and Asthma: Environmental Controls," "The Future of Foods: Genetic Engineering and Organic Agriculture" and "Bone Density: Preventing Osteoporosis." (This last topic may not seem terribly relevant to the younger crowd, but in point of fact, bone density peaks at approxi-

mately age 30, and a little advance knowledge could go a long way toward peace of mind in your declining years.) "Performance Nutrition for the Active Lifestyle," a presentation by B.C. nutritionist and championship bodybuilder Cory Holly, will also undoubtedly be well-attended. Holly won the Western Canadian Natural Body Building Championship in 1998, in the masters division (age 40 and up)—and managed to do so with-

out the aid of steroids.

Whether you are a fringe participant or an active member of the natural health field, all of us need to find reasonable ways to integrate healthier habits into our hectic '90s schedules. This event may offer some suggestions on how to accomplish just that. ☉

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By RICHARD BURNETT

The End of Gay

"A fuck is a fuck is a fuck," I always say. Just because I haven't slept with a woman in over a decade—the last time, I was busted by the cops while in the throes of ecstasy, but that's another story—doesn't mean I never will again. It's just if I do, she'd better strap on my dildo.

Then there's T.O.-based fab columnist Bert Archer. I know Bert and I suspect he'd say the same thing, except in his fabulously (and deliberately?) provocative tome, the just-published *The End of Gay* (and the death of heterosexuality), Bert diplomatically writes that human sexuality is a fluid thing.

"Well, why not sleep with [a woman]?" Archer—who last slept with

a man—tells me over the phone from Toronto, where he kick-started his Canadian book tour last week. "What we consider to be attraction is simply the first level. It's the schwing factor; it's what gets you hard. But will, reason and wit have a lot to do with attraction. It's not an inexorable force that washes over us. We can ignore it as much as we can develop it."

That we are not, he says, is what's holding us back. "Gay" is more confining than liberating. I think 'gay' as a movement and thinking about human sexuality was necessary to get us from where we were to where we are, but to get to where we want to be we [now] must leave [gay identity] behind."

Sounds like fightin' words. I mean, who does this white male faggot from Toronto think he is, anyway? But Archer, 30, insists he is not being needlessly provocative. It's simply time, he points out, for gays and straights alike to stop segregating themselves.

"What I fear is a separate but equal society," he explains. "Things like straight papers and gay papers, even straight bars and gay bars. They're not bad, [but they're] just a

step to something better. I think [gays and straights] have much to teach each other and if we keep [our society] separate but equal, we'll never learn from each other."

The year when gay became a means rather than an end, Archer says, was 1994. "I happened to be in NYC for Stonewall 25 and by then we [were] far enough away from AIDS ground-year zero that the look of fear had been wiped from our faces," Archer remembers. "Gays circa 1994 were like straights circa 1956: Ellen was a facsimile of *Leave It to Beaver*, with moral lessons in every episode. We were in danger of trying to live up to the Cleavers. We had arrived and didn't want to be associated with pervers: 'There's more to us than sex, you know.' And of course there is, but what [gay white males] really meant was, 'Don't look at us as sexual beings at all,' and that's not right."

In other words, gay commercialism and consumerism have become false symbols of acceptance. "We believe if we give them money they will give us respect," Archer explains. "It's like trying to wag the dog. We can never be in control. The very obvi-

ous part is body fascism, putting the 'homo' back in 'homogeneous.' I [remember] walking down Santa Monica Boulevard in West Hollywood and after three hours I was yearning for just a little body fat."

The end of gay, Archer says, began back in '91, when young teens began eschewing the tried-and-true paths blazed by the gay community's older "warrior class."

It's this warrior class, I tell Bert, who will chew him up for supposedly being "post-gay" or, worse, "anti-gay." And their fangs, clearly, are already out; the *Globe and Mail* gleefully trashed Archer last weekend for accumulating "more than a few writerly enemies for meting out scathing book reviews."

But Archer quickly dismisses his critics. "I'm talking about the first time in recorded history that we're sufficiently out from under the thumb of religion and sufficiently informed about the diversity of human culture that we can full take advantage of the full extent of human sexuality."

Does that not mean the end of columns like mine, then, not to mention books like *The End of Gay*?

"We have to change too," Archer tells me, and suddenly I feel scared because that means we all have to come out all over again. Of course queer liberation was always about more than haircuts and shoes. But the thought of growing back my hair, actually being assimilated and shedding my skin: Is that the end of gay or the end of everything?

So then, I ask Bert, did you shave your head to look gay?

"No," he says. "I shaved it off in 1992 as a whim. And, for the record, did it two years before Michael Stipe did." ■



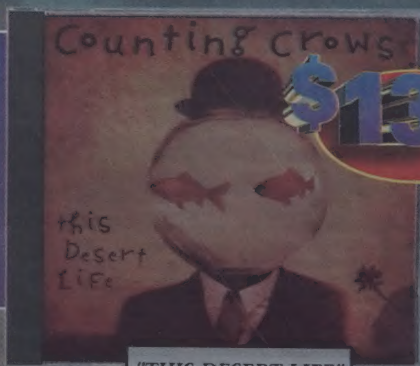
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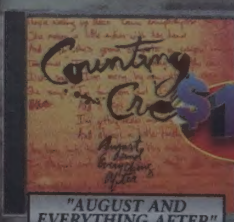
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Fat of the Land



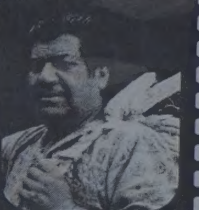
With *Turning Down the Heat: The New Energy Revolution* • Library Theatre, Stanley A. Milner Library • Sun, Nov 7, 3pm In David Lynch's new movie *The Straight Story*, a man travels several hundred miles in a John Deere riding lawnmower. *Fat of the Land* documents an even stranger trip, as five female San Francisco media artists dressed up as mechanics and truck-stop waitresses travel the country in an ordinary van powered with vegetable oil.

Their stunt certainly has novelty value, but the women are out to make a serious point about how little we actually have to depend on multinational oil companies for our transportation needs. The film provides step-by-step instructions for converting the used grease from ordinary deep-fryers into engine-ready fuel. ("First, you have to strain out all the French fries and cigarette butts and stuff.")

The film is shot in a robust, high-energy style that's instantly appealing. On the other hand, you don't get much of a sense of the five women's individual personalities, and there's a touch of *Roger and Me* condescension in their go-nowhere interviews during which they quiz ordinary people about energy conservation and the politics of corporate America.

But if *Fat of the Land*'s scrappy spirit and its message of self-sufficiency can inspire more vegetable-oil-powered vans to hit the road, all the better. Plus, as one of the women remarks, "The exhaust smells just like donuts!" —PAUL MATYCHUK

The Gift



With *Yuxwelupton: Man of Masks* • Zeidler Hall, Citadel Theatre • Sun, Nov 7, 1pm In *The Gift*, actor-director Gary Farmer documents the dependent relationship that exists throughout the Americas between life and corn. As Farmer's crew travels from the traditional lands of the Six Nations down to southern Mexico, his film pays tribute to the lives of people who continue to value corn as "the breast milk of Mother Earth." Farmer uses interview, song and myth to show how corn is not just a food staple, but a gift from the gods, and ultimately the life force of the people he encounters. One interviewee describes working with corn as "working with the creator," another calls corn "the first treaty between human beings and nature." The nonstop testimonials to the wonder of corn make the film feel slightly repetitive; however, scattered amidst the interviews lies some beautiful photography. One warning, however: if you have any devotion to corn flakes or popcorn at all—don't see this movie; you'll never be able to enjoy your breakfast again. —MERRIN SULLY

The persistence of Visions

Sparrow thinks Globally, acts locally

BY DAN RUBINSTEIN

In the fall of 1997, when Shelaine Sparrow returned to Edmonton from a year spent teaching English in South Korea, she happened upon the Global Visions Festival 10 days before the event began. The festival, plagued by deep financial troubles, was on its deathbed. But its mission—to showcase documentary films that educate, inspire and empower; to promote and encourage community involvement; to raise concern about global issues through film and art—appealed to Sparrow. Her time in Seoul (and before that, India) showed her how facing challenges gives people passion for life.

Sparrow's future plans were wide open, and then, boom, suddenly here was a festival that encompassed everything she was thinking, everything she wanted to do. "I fell in love," she recalls, "with what the festival could be." She moved boxes and boxes of records into her one-bedroom apartment and got to work.

After the 1997 festival, the group that staged the cash-strapped event took drastic measures to ensure its survival. Since the festival's inception in 1981, it had been run by the Edmonton Learner Centre and its scion, the

Centre for International Alternatives. But it was dying. So organizers decided to create and incorporate the Global Visions Festival Society as an independent non-profit entity.

Visions regained

There was no festival in 1998 because Sparrow, the festival coordinator and her board of directors quickly realized they needed more than the handful of months before them to prepare things properly. But this year, Global Visions returns to the Citadel Theatre and Stanley A. Milner Public Library with 35 films, 21 partners and more than 80 volunteers. And Sparrow thinks it can grow to become another cornerstone of Edmonton's vibrant festival scene.

"I really have a lot of respect and love for festivals," she says on one of the harried days leading up to the event. "It takes a lot to make them work. You really have to feed it. Constantly. You have to raise money and sell the idea."

Aside from the nuts-and-bolts of coordinating the festival, however, Sparrow is extremely committed to its principles and philosophy. Global Visions is about informing Edmontonians about what's going on the rest of the world, she says. It's about sharing knowledge—and telling people in this affluent city to stop taking things for granted, because problems on the other side of the plan-

et can and do have effects right here in Canada. Genocide in Rwanda, revolution in Mexico, political oppression in China—all of them have the potential to change the way our increasingly globalized society functions.

Sparrow's thinking isn't narrow

"I don't draw boundaries anymore," says Sparrow, thinking back to her time in Korea and India again. "Yes, I am a Canadian. Yes, I am a woman. But I'm also a global citizen. We all are. And we have to understand that to survive."

One of the reasons many Canadians are so complacent when it comes to international problems, she argues, is that they're not really aware of what's happening elsewhere. Denial means you don't have to accept responsibility. That's where the festival's mandate to educate and inform comes in. The inspiration to fight for change, she hopes, will follow.

At its peak, the Global Visions Festival (originally called the Third World Film Festival) attracted 3,000 visitors a year. Sparrow feels that type of success is within reach, but she doesn't want to make any predictions about this year's rebirth. "I never do expectations," she says. "I do visions. And I think it's going to be great."

Global Visions Festival

Zeidler Hall, Citadel Theatre and Library Theatre, Stanley A. Milner Library • Nov. 4-7 • 414-1052

Visions' scope is more than film

You'll be impressed by the rest of Fest

BY CHRIS PETERS

The word "film," you may have noticed, does not appear in the handle of the Global Visions Festival. That's because there's so much more to the event besides film. This year, outside darkened theatres, opportunities for celebration and dialogue abound.

Even if it was as modest as a circle under the trees, all ancient cultures had a forum where everyone could come and have their say. That's the spirit Mridula Chakraborty wanted to capture in the festival's global marketplace. From the Canada Tibet Association to Intercultural and Community Development Resources Inc., the participants have a vast and diverse range of mandates. Chakraborty sees the marketplace, a congregation of 16 social justice and cultural organizations, as a place of knowledge, of building community.

In addition to information, several of the organizations will have crafts for sale, and both the Chilean-Canadian community and the Union of Eritrean Women will be serving up traditional foods. Not so traditional is the beer garden, with a variety of hemp-based foods and beer from the Hemp Café. Throughout the festival, the marketplace will also host a variety of music and dance performances. With everything from Chilean folk music to African drumming,

Tibetan dance to belly-dancing and international music from a 60-member choir, all the world will be on stage. Gala receptions feature Carlos Aizque and Clifra.

Found art

The voices of visual artists will be heard at an exhibit called *Lost and Found*, a presentation by the Menonite Centre for Newcomers. William Wang is one of the 14 immigrant artists whose work will be on display. Trained by a master as a youth, Wang earned a certificate from a private art school and was a painter in China. In his eight years in Canada, he's been a bus driver and a cook. "It's so complicated, almost impossible, for artists coming here," explains curator Tatjana Alvajd Korenic. "There are so many obstacles, and different rules for every country."

Lost and Found will be the first public showing in Canada for many of these artists. They hope to be recognized as the professionals they are. While bringing together the pieces for the exhibit, Tatjana found that art has "a spirit you can't put borders between. We are not so different as we sometimes think. It's the same spirit of art people will feel when they come."

In Mammoth Productions' *Documentary of a Documentary Film Festival*, viewers will become the viewed. Producer-director Peter Milot turns the cameras on the festival itself, focussing on volunteers, filmmakers and the audience response. He believes the festival can have a profound

impact on the people who attend. "Bringing documentaries together," he says, "they make a more powerful statement than a single one on television."

What's up with docs?

The process of the medium itself will go under the microscope in a workshop called *Perspectives in Documentary Filmmaking: Who Determines What We See?* For cinematographer and panelist Róbert Gustavsen, that's an extremely important question; he says the struggle of a documentary is that it's trying to tell the truth while limited by a narrow framework. "In the end," he says, "a documentary is *facets* of reality, filtered through everyone involved, filtered through a screen language and cultural assumptions, and constructed into a narrative—or you'd never get it aired."

Gustavsen hopes to be able to talk more about the decision-making process broadcasters employ when determining which films will be shown. Fellow panelist Catherine Olsen should be able to shed some light. She's the producer, programmer, buyer and host of CBC's *The Passionate Eye Sunday Showcase* and a commissioning editor for CBC NewsWorld's *Rough Cuts*.

As with all aspects of the Festival, organizers hope to see audience members participate in the workshops. While increasing awareness of issues with the films, Global Visions is also about community involvement. "But most importantly," adds festival coordinator Shelaine Sparrow, "it's about empowerment." ☉

The Gypsies of Svinia



Zeidler Hall, Citadel Theatre • Sat, Nov 6, 7pm The world is depressingly full of oppressed people—some get press, like the Chechens and the South African blacks of the '80s, while some suffer in obscurity away from the spotlight.

One disenfranchised minority to whom little heed has been given are the Gypsies (or Roma, as they call themselves) of Eastern Europe. And nowhere is their plight greater than in Slovakia, the country with the largest proportion of Gypsies (10 per cent). This documentary focuses on the village of Svinia, which is half Slovak (or "white") and half Roma (or "black"). When Canadian anthropologist David Scheffé saw the absolute squalor, almost 100 per cent unemployment and terrible discrimination suffered by the Gypsies of Svinia, he found he had no choice but to become their advocate, applying to international foundations on their behalf.

This is a powerful documentary. Images of incredible poverty follow interviews with ordinary Slovaks, who matter-of-factly talk of genocide. (One doctor offers to donate 50 cents per Rom—the price of a bullet.) Scheffé's efforts are all the more heroic in context—he's no saint, and the occasional feelings of resentment he feels over having been thrust into his position are apparent.

Director John Raskiewicz will be present at the screening; a reception will follow with musical guests Clifra, a Slovakian Gypsy quartet. —DAVID GRONINSTEAD

Stolen Lives: Children in the Sex Trade

With *Beating the Streets* • Library Theatre, Stanley A. Milner Library • Sat, Nov 6, 1pm It's a remarkable display of cultural myopia: while Canadians rightfully deplore the horrific, utterly immoral sex trade in countries like Thailand, they remain ignorant of the fact that a similar situation exists in their very own country. As outreach worker Raven Bowen tells documentary Shona Miko, Vancouver is known all over the world as a pedophile's haven—dozens of Internet sites even offer advice as to which neighbourhoods are the best ones to prow. Miko's film *Stolen Lives* is built around interviews with about half a dozen former prostitutes, both male and female, and what's most memorable about their testimony is the stunning naivete that allowed them to become entrapped by their pimps, the way their experiences have made them simultaneously very tough-skinned and very vulnerable—and the incredible hatred they bear toward each and every john who ever picked them up.

The film ends with a sequence shot during an outdoor memorial service for young prostitutes who have died on the street. (We're told that once kids begin hooking, their average lifespan is about seven years—and the film is full of kids who hit the streets as young as 13.) Thanklully, information about Miko's interview subjects, who are all on their way to rebuilding their lives, is superimposed over this scene; the film would be almost unbearably tragic if she hadn't. —PAUL MATYCHUK

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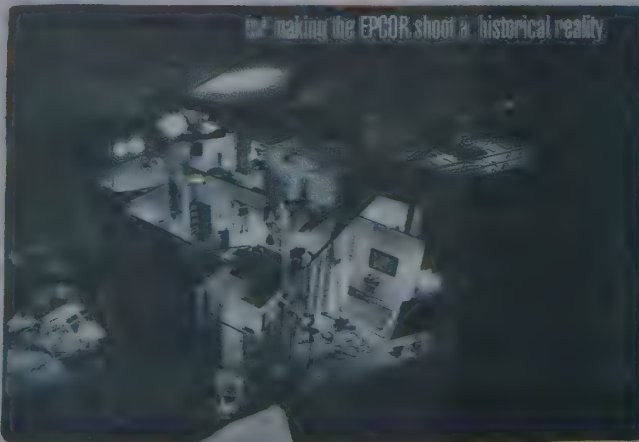
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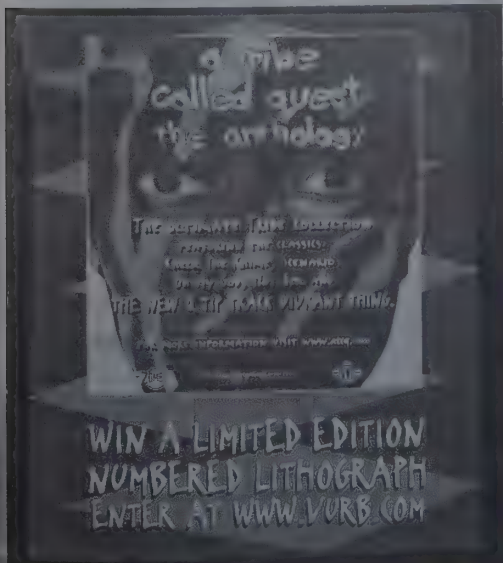


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Continued from page 8

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By DAVID DiCENZO
AND JOHN TURNER

This week, Vue press-box fixtures John and Dave talk about special teams and Tommy Salo's heroics. The Oil might get the odd power-play goal now, but boy, could they use some assistance. Enter Bill Guerin, who will don the blue, copper and white once again. It's about time.

Dave: He's ba-ack! After a lengthy holdout, Bill Guerin makes a return to the Oilers lineup, signing for two years. He should give a big boost to both ends of the rink, although Edmonton has had less of a problem scoring goals of late.

John: Help is definitely on the way with Tuesday's signing of Guerin. Hopefully, his contract is heavy with incentives (that always seems to make a player perform better) and the goal-scoring that he started out last season with will continue for the entire season.

Dave: I would imagine he'll try playing some rugged hockey to jumpstart his season. Even though they're winning, Edmonton could use another solid body. Their 4-2 victory over Nashville on Sunday made it two in a row for the hometown boys, but that doesn't exactly mean these guys are playing awesome hockey. In the first period, they were on fire—hitting, passing, rushing... ah, if only the Eskis could do the same—but once again, if it weren't for save after save by Tommy Salo, Edmonton would have been trampled over. Salo has been doing it

all year, and it seems that the Swedish ice water that runs through his veins is pretty damn frigid right now.

John: Maybe his heroic play in net can be attributed to the fact that he's just happy to be away from Long Island. With the way things have gone for the Islanders the last few years, who wouldn't be? It's hard to believe that they picked Felix Potvin over Salo, though.

Dave: And how about special teams? The Oilers have been doing a decent job of killing penalties, thanks in large part to Salo again, who entered the Predators game with a .920 save percentage, stopping 201 shots in his first seven appearances—do the math, that's nearly 30 a game. Prior to Sunday, they were 10th in the league when shorthanded, giving up seven goals in 44 attempts (84.1 per cent). Their problem is their own power play, which is simply atrocious. Before Sunday, they were 26th in the league, scoring only 9.8 per cent of the time. But maybe Roman Hamrlik read our column last week; I notice he took a few more shots from the point.

John: Now look who's being negative. They've just won two games in a row; although their win against Nashville wasn't exactly beautiful, it wasn't the most boring hockey game I've ever seen, either. That honour would have to go to New Jersey or Dallas. Yes, the Oiler power play could use some consistency, but there have been times when it's looked pretty good.

Dave: Now that he's back, Guerin can help in that department, too—wreaking some havoc around the net and causing problems for the opposing goalie. It should all add up to some more wins. And if the Oil keep this winning thing up, then maybe—just maybe—the seats will fill up a bit more and we won't have to wait till playoff time for a big party in Skyranch. ☺

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Time to shake your booties



By FRANCIS TÉTRAULT

Fall isn't over yet, but already we're getting a foretaste of what winter will be like. Now's the time for smart shoppers to think about updating their wardrobe with a new pair of winter boots to keep their feet warm, dry and well-grounded once the temperature really drops. All boot

lengths seem to be in fashion this year: ankle, calf-high, knee-high and above and beyond.

Heel heights come in an equally wide variety, too. From a high, shaft-fitted ankle boot by Steve Madden to a wedge-heeled Canadian-made boot by Roberto Vianni to this year's hot trend: the flat boot with little

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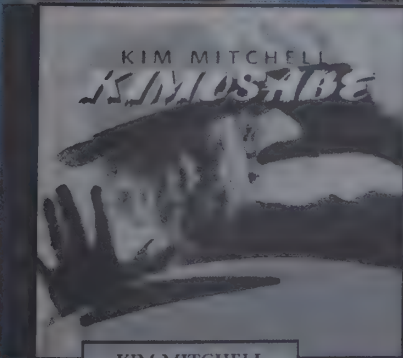
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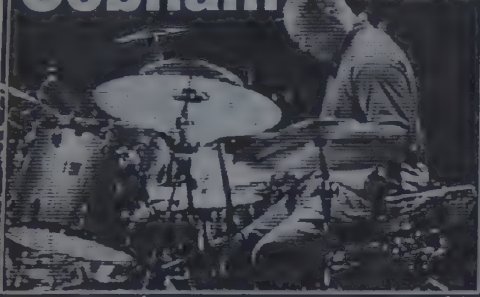
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Music Notes

By GARY MCGOWAN

Drool to the death

Drool • The Rev • Fri, Nov 5 When I interview singer Al Gothjelpsen, I notice he's nursing a black eye and a few bruises. Given the on-again, off-again relationship between Gothjelpsen and Drool bandmates Cam McDonall (guitar), Harley Chorney (bass) and Corey Holochuk (drums), I ask if the lads came to blows in the rehearsal hall while working up songs for the gig.

"Nah," says Gothjelpsen, "I was out on Whyte Avenue on Saturday night and I got in a scuffle with the cops." It seems Gothjelpsen was fingered as the culprit who lobbed a piece of pizza at an EPS cruiser. "It wasn't me," he says, "but the cops grabbed me and started working."

Turning the conversation to happier matters, Gothjelpsen reports that the latest Drool reunion is going fine. "We really are four guys who were born to play together," he says. The group originally split apart in the mid-'90s as a result of fairly standard-issue young-band issues. But the four have discovered that friendship can transcend ego. Now, says Gothjelpsen, "we play when we want and we realize we're friends before anything."

Gothjelpsen promises some new songs for Drool's upcoming show and says the four are even tossing around the idea of recording again. "We have a friend in Vancouver who worked

with Steve Albini," he says, "and he's interested in making a disc with us."

Whether that offer pays off remains to be seen. For now, Gothjelpsen is just happy to be making music with his friends again—and healing up after his encounter with the Old Strathcona beat patrol.

The Maltese folkin'



Jennifer Berezan • The Arden • Fri, Nov 5 "It's not easy being an indie artist," says singer-songwriter Jennifer Berezan as she itemizes a long list of obstacles standing in the way of getting her music heard: "Distribution is the biggest issue," she says. "I get countless messages from people looking for my music who can't find it in stores." Berezan isn't overly bullish on the Internet as a solution to that problem, either. "It has helped a bit," she says, "but it certainly hasn't exploded for me or for anyone I know."

On the other hand, Berezan acknowledges that her independent status has allowed her to pursue her music wherever it leads her—even as far away as the Mediterranean island of Malta.

"I've actually been travelling to Malta for years," says Berezan, "because I have an amateur interest in archaeology." Over the years, she's formed friendships that have allowed her to explore some of the sites that

are off-limits to tourists. During one such stint, she visited an underground temple called the Hypogeum in Hal Saflieni, Malta. "I went into one of the rooms that was created specifically for sound," she says. "It was carved out of limestone 6,000 years ago, and its acoustics are amazing."

Berezan resolved to return to this chamber and record. "It seemed like a huge undertaking to haul digital recording gear to the Mediterranean," she says, but with help from longtime collaborator Don Benedictson, the feat was accomplished.

The result is a fascinating CD that unites ancient acoustics with Berezan's longtime interest in chant. The disc is called *Returning* and hasn't yet been released to stores yet. "However," she says, "I will be bringing copies with me to my show."

Of course, Berezan can't duplicate *Returning* on the Arden stage. As fine an acoustic space as the theatre is, it can't compete with a 6,000-year-old limestone chamber. For another, actress Olympia Dukakis, who appears on *Returning*, can't make the show.

"This is actually the second of my albums Olympia Dukakis has been on," Berezan says. "She did some work on a disc called *She Comes to Me* a couple of years ago." Berezan met Dukakis through a friend of a friend and discovered they shared an interest in ancient cultures. It was a given that Dukakis would be on *Returning*, given its genesis in a 6,000-year-old ruin.

Instead, Berezan will be presenting what she calls her "folk-fusion" show at the Arden. "Nina Gerber will be on guitar," she says. "She's played with everyone from Nanci Griffith to Queen Ida and is a tremendous musician. I've got Jami Sieber with me on cello, who a lot of people might know

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Nov. 4—Ray Lemelin at Blues on Whyte • Linda MacDonald at Cappuccino Affair • Mr. Lucky at Crown and Derby • Rhonda Withnell Duo at Four Rooms Restaurant • Darrell Barr at Hard Rock Café • Dave Hiebert at Lion's Head Pub • Brian Toogood, Trent Buhler, Chris Smith, Rob Malowney at New City Likwid Lounge • A-Jo at Rebar • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes WEM • Brundieby, Jack Tripper at Sidetrack Café • Rachelle Van Zanten at Starbucks Southgate • Slow Fresh Oil at Urban Lounge • Momentum at Yardsbird Suite

Friday

Nov. 5—Jennifer Berezan, Maria Dunn at Arden • NOWAge Orchestra at Arts Barns • Ray Lemelin at Blues on Whyte • Christine Lavin at Bonnie Doon Hall • Mr. Lucky at Crown and Derby • J.P. Cormier, Ron Hynes at Festival Place • Shag at Highrun Club • Slim Whitman's Nightmares at J.J.'s Pub • Dave Hiebert at Lion's Head Pub • Dwayne Cannan at Nicholby's • David Wilcox at Red's • Drool, Endville, Mute at

Rev • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • Big Breakfast Boogie Band at Sidetrack Café • Uptown Shuffle at Sportsman's Club • Paul Bellows at Starbucks Depot 170 • Slick Slider at Starbucks Downtown • Everett LaRoi at Starbucks Jasper Avenue • Wendy McNeill at Starbucks Jasper Gates • Turtle Crossing at Starbucks Sherwood Park • David Shepard at Starbucks St. Albert • Serge at Suburbs • David Shepard at Sugar Bowl • Rotting Fruit at Urban Lounge • Craig Brennan Trio at Yardsbird Suite • Dan Skakun Trio at Zenari's on 1st

Saturday

Nov. 6—NOWAge Orchestra at Arts Barns • Kevin Cook, Christine Hanson at Black Dog • Ray Lemelin at Blues on Whyte • Coal Chamber at Golden Garter • Shag at Highrun Club • Slim Whitman's Nightmares at J.J.'s Pub • Dave Hiebert at Lion's Head Pub • Dwayne Cannan at Nicholby's • String 'Em Up, Maple Creek at Pleasantview Community Hall • Removal, Choke at Rebar • Tim Becker at Sherlock Holmes Downtown • Duff

Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • The Mahones at Sidetrack Café • Uptown Shuffle at Sportsman's Club • Cory Danyliuk at Starbucks WEM • Dale Ladouceur at Starbucks WEM • Lee Aaron at Urban Lounge • Jerrold Dubyk Quintet at Yardsbird Suite • Rhonda Withnell Trio at Zenari's on 1st

Sunday

Nov. 7—90 Lb. Head at Blues on Whyte

Monday

Nov. 8—Incognito at Blues on Whyte • Doug Stroud at Lion's Head Pub • The Aquabats, The Hippos, Mad Bomber Society at Rev • Derek Sigurdson at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM

Tuesday

Nov. 9—Incognito at Blues on Whyte • Billy Cobham at Grant MacEwan Community College • Doug Stroud at Lion's Head Pub • Whitney Houston and the Blue Hawaiians, Harper's March, Mighty Taste at Rev • Tim Becker at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Mark

Magarrigle at Sherlock Holmes WEM • Joel Fafard at Sidetrack Café

Wednesday

Nov. 10—Incognito at Blues on Whyte • Grade at Eastwood Hall • Eli Barsi, Lowly Olafson at Horizon Stage • Doug Stroud at Lion's Head Pub • The Clones, The Brewtals, Wednesday Night Heroes at New City Likwid Lounge • Tim Becker at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes WEM • Mark Reeves at Sidetrack Café • Sarah Card at Starbucks Calgary Trail • Fatman's Belly, Honeyfall at Urban Lounge • Nana Mouskouri at Winspear Centre

Thursday

Nov. 11—Incognito at Blues on Whyte • Paul Levens at Cappuccino Affair • Richard Sequin at Faculté St. Jean • Doug Stroud at Lion's Head Pub • Kathleen Edwards, Paul Bellows at New City Likwid Lounge • Chuck Belhumeur at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes WEM • Groovetown at Sidetrack Café • Intestellar Root Cellar at Urban Lounge

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Music Notes

Continued from previous page

from Ferron's band." Percussionist Anthony Costello, who co-produced Berezan's last folk disc, *Refuge*, rounds out the accompaniment. "It's a good show," Berezan says. "We've got lots of guitar duos and three-part harmonies."

The show is also a homecoming of sorts for Berezan, who now lives in Berkeley, California. She was born in Edmonton, and most of her formative years were spent in Calgary, which is where she first immersed herself in music. "I originally came to California to do a Masters Degree in comparative religion at Holy Names College," she says, "and then things started to happen—there was a relationship and then I made an album here." She also fell in love with the cosmopolitan, congested urban vibe of the whole Bay Area. Before long, Berkeley had replaced Calgary as home.

"I do admit to a certain homesickness for that incredible expanse of nature that anybody who grows up in Alberta experiences," she says, "and every time I come back, I find Alberta becoming more sophisticated." But Berezan is content to reach out to the world from her home base in California.

The nature of the indie scene may be full of roadblocks, but many a major-label artist would envy Berezan's freedom to move from a singer-songwriter album like *Refuge* to a disc like *Returning*.

Seems like old Maritimes



J.P. Cormier • Festival Place • Fri, Nov 5 is J.P. Cormier the missing link between the Scottish music of Cape Breton Island and the bluegrass and Appalachian mountain music of America?

"Honestly, I never thought of myself as a link between the two," replies Cormier after a long pause, "but I guess I am the only person I know of blending those two worlds of music."

The blending started a long time ago. Cormier was born in London, Ontario to parents who had "gone down the road" to central Canada from Cape Breton Island in search of a better life. The young J.P. first took guitar in hand at age five, and by the time the family returned to Nova Scotia, he was studying the recordings of guitar legends like Chet Atkins and Doc Watson. By his early teens, he was a bit of Nova Scotia "boy wonder" on the guitar and fiddle. He recorded a bluegrass album at age 16, dropped out of school and headed for the U.S., where a series of successful festival appearances landed him a sideman gig with gospel traditionalists the Sullivans.

By the early 1990s, he was living in Nashville, where he played with people like Travis Tritt, Hal Ketchum, Pam Tillis and Mark O'Connor. It's not an experience he'd care to repeat. "I'd never live or work there again," he says firmly. "It's a cutthroat place that's motivated by money. A certain type of person can fit in there, but I give the same advice to anyone who asks me about it: it's quite foolish to go to Nashville if you can't make it here. Just stay home."

Some good did come of his time in Music City, U.S.A., though. He was invited to play a pickup date at a music festival in Lafayette, Louisiana, and the group included Nova Scotia pianist Hilda Chiasson. Cormier and Chiasson hit it off, married soon after and decided to return to Nova Scotia. Cormier hasn't looked back since.

Within a year of his spiritual homecoming, Cormier recorded and released his first collection of original songs, a CD called *Another Morning*. Each of the 14 tracks tells a story that's steeped in the collective consciousness of Cape Breton Island. "I don't write songs that don't mean anything to me," says Cormier, "and when I decide to record a song, well, that's a serious undertaking."

A lot of people noticed just how serious Cormier was about telling the stories of Cape Breton Island. *Another Morning* was nominated for a Juno Award as best roots/traditional album and won Cormier an East Coast Music Award in 1998 as Roots and Traditional Artist of the Year.

He followed *Another Morning* with an instrumental disc called *Heart and Soul* in 1998, but his attention is currently focussed on January 23, 2000. That's when his new CD, *Messages From Somewhere Else*, will arrive in music stores. However, Cormier remains tight-lipped about the tunes and the special guests on the disc.

"I will say the CD features a totally different cast of musicians than *Another Morning*," he says, "with the exception of Hilda, who plays piano on it."

But he promises that his fascinating blend of Cape Breton Scottish music and U.S. bluegrass and Appalachian influences will still be present in the new material. "It is interesting that both areas spring from the same root," he notes, "the Gaelic people who moved there hundreds of years ago. But the music's developed in such different ways. I always think the U.S. people got contaminated somehow," he adds with a laugh.

Long live Cape Breton Island. Cormier can be quite militant when it comes to making his recordings thoroughgoing East Coast affairs. "I really hate people who think they have to go to Toronto to make a CD," he says angrily. "There's no shortage of great musicians and technology on the East Coast."

Cormier has put his CD where his, well, mouth is. *Messages From Somewhere Else* was recorded in Pictou, Nova Scotia and all the mixing and mastering was done in Nova Scotia, too. "Even the graphics are created in Halifax," he says proudly.

When Cormier, takes the stage of Festival Place this Friday, picking out the links between the Cape Breton Highlands and the Appalachian mountains will only be part of the fun in a show that Cormier promises will feature a "little bit of everything."

Coup de Coeur delivers coup de grâce



Coup de Coeur Francophone • Faculté St. Jean Auditorium • Thu, Nov 11 "We're excited about this year's event," says publicist Catherine Forgues. Forgues is eagerly hyping the fourth edition of the Coup de Coeur Francophone, a one-evening mini-festival of Francophone music and culture.

Much of Forgues's enthusiasm centres on this year's headliner, Richard Séguin. "We're very excited to get him here," she says about the Quebec music star who has recorded over a dozen discs and collected 13 ADISQ Awards (the Québecois equivalent of a Juno) over the course of his long career. Séguin has kept himself busy lately retooling his folk-rock repertoire into a form suitable for string quartet accompaniment—and that's the setting the Faculté audience will see him in this Thursday.



Strings are also the driving force behind Cordes en Folie. The Vancouver trio blends traditional western strings with contemporary instruments from all over the planet to create their own unique brand of world beat, filtered through a Francophone sensibility.



Rounding out the evening is Aryane Mahryke. "You really can't compare her to anybody," Forgues says. "She sings a bit and she incorporates interpretative dance and poetry into her performance." The Edmonton artist began performing only six months ago. In one of her first outings, she won the Alberta edition of Chant'Ouest, a western Canadian Francophone music competition, and went on to perform at the Festival International de la Chanson du Québec in Granby, Quebec this summer. "She didn't win," Forgues says, "but she loved her experience and received some great feedback." Mahryke's portion of the evening promises to be one of the more interesting performances presented on an Edmonton stage—in whatever language—that fall.

The French-Canadian Association of Alberta hosts the Coup de Coeur Francophone with two broad goals in mind. "We want to promote the French culture in general," says Forgues, "and also promote the exchange of artists with Quebec." With Séguin, Mahryke and Cordes en Folie all à bord, Forgues's excitement seems *pas mal* justifié.

Photos: Richard Séguin, Cordes en Folie, Aryane Mahryke

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1542. THU 4 (7:30 pm). floot. TIX: \$20 adult, \$10-50 youth/senior. FRI 5 (8 pm). Jennifer Berrezen with Nina Gerber, Anthony Costello & Jam Sieber-CD celebration, Mana Dunn. TIX: \$15-50 adv. @ Orlando Books, Arden Theatre. Ticketmaster. \$18-50. FRI 5: 12:00.

BLACK DOG 10425-82 Ave., 439-1082. Every SAT (3-6 pm). Hair of the Dog. SAT 6: Kevin Cook & Christine Hanson.

BLUES ON WHYTE 10329-82 Ave., 439-5058. Every SAT: Blues Jam. THU 4-SAT 11 Ray Lescault. SUN 7: 90 lb. Head. MON 8-SAT 13: Incognito.

CALIENTE LATIN CLUB 10815 Jasper Ave. at Mayfair Hotel, 914-5124/425-0850. Every THU (8:30 pm). Free dancing lessons and Dance Party.

CAPPUCCINO AFFAIR 9 Sioux Rd. Sherwood Park, 417-3334. THU 4 (7:30-10:30 pm). Linda Macdonald. THU 11 (7:30-10:30 pm): Paul Levens & Friends.

CITY MEDIA CLUB 6005-103 St., 433-5183. Every FRI: Dart Night. SUN 14 (8 pm). Steve Seskin & Allen Shamblin.

CLUB CAR LOUNGE 11948-122 Ave., 453-1995. Every SUN (2-7 pm). The KGB hosting the Traffic Jam Sessions. FRI 12-SAT 13 (9 pm). Mr. Lucky.

CLUB MACARENA 10816-95 St., 425-5338. Every SUN: Jammin' & Madness (Open Jam).

CROWN AND DERRY Oasis Entertainment, Hotel, 11303 Fort Rd., 478-2971. THU 4-FRI 5: (9 pm). Mr. Lucky.

DEVIL'S 10077-82 Ave., 437-7489. Every MON (8:30 pm). Bobba. Funky jazz, groove abstract.

FACULTY STE-JEAN Auditorium, THU 11-FRI 12: Richard Seguin-sing from Quebec.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. FRI 5: P. Cormier and Ron Hynes. TIX: \$10-20 adult, \$18-20 child, \$14 kids/seniors.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. Every MON (7:30 pm). Country. Classic Jam Session & Open Stage. Every WED (7:30 pm). Friday Jam session. Every THU (7:30 pm). Old Time Fiddle Jam Session.

FULL MOON PUB CLUB Bonny Doon Hall, 940-893 St., 438-6410. FRI 5: Christine Lavin. TIX: \$13 adv. \$15 @ door.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. Every SUN: Acoustic Open Stage, hosted by Paul Levens (7:30-11:00 pm).

HIGHRUM CLUB 4926-98 Ave., 440-2233. Every TUE: Music Trivia. FRI 5-SAT 6: Shag. FRI 12-SAT 13: Groovetown.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. Every THU: Thursday Night Raw with The Party Gods showcasing Edmonton's New Bands.

LA HANCA 10238-104 St., 424-5939. Every WED: Latin Dance Lessons. Every THU: Dance Party.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. Every WED (8 pm): Open Stage hosted by Brian Gregg.

NICHOLBY'S 10612-156 St., 448-2255. FRI 5-SAT 6 (9 pm): Dwayne Cannan.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 458-9102. Every WED night (7:11-11:30 pm). Bluegrass jam. TIX: \$2 cover, coffee free. SAT 6: String Ent. Maple Creek. SAT 13 (7 pm doors): The Moles, Steve Palmer. TIX: @ Allie Holmes Music, Blackie Myozok. \$10 adv., \$12 @ door.

O'BYRNE'S 10616 Whyte Ave., 414-6766. Every TUE: Traditional Irish music by Mana Dunn, Shannon Johnson and friends, no cover.

PHATZ RESTAURANT 10331-82 Ave. Every MON: Live Monday Nights with live music.

PUCK'S SPORTS BAR 11845 Capilano Dr., 471-1231. Every FRI 12-SAT: Blues night.

SIDETRACK CAFE 10333-112 St., 421-1326. Every SUN: Variety Night. Atomic. THU 4: Brundilly. 11: Jack Tupper-alt rock. FRI 5: The Big Breakfast Boogie Band-rock/r&b/soul-dance classics. SAT 6: The Mahones-Celtic rock. SUN 7: Variety Nite: slab Danc. MON 8: New Music Mondays. Open Stage hosted by Mike McDonald. TUE 9: Joel Falard-folk pop. WED 10: Mike Reevs-pop/blues rock. THU 11: Groovetown-disco retro de revue. FRI 12: Jah Cutta-roots rock reggae. SAT 13: Clayton Bellamy-alt country.

SPORTSMANS CLUB 4708-75 St., 413-8388. THU 4: Music Trivia. FRI 5-SAT 6: Uptown Shuffle.

STARBUCKS COFFEE @Downtown 104 Ave., 112 St., 422-2455. FRI 5 (8 pm): Sick Slider. Jasper Ave. 109 St. FRI 7 (7 pm): Everett Labro. Jasper Gates: 149 Stony Plain Rd., 489-2464.

FRI 5 (7 pm): Wendy McNeill. @Southpoint. SAT 6: The Mahones-Celtic rock. SUN 7: Variety Nite: slab Danc. MON 8: New Music Mondays. Open Stage hosted by Mike McDonald. TUE 9: Joel Falard-folk pop. WED 10: Mike Reevs-pop/blues rock. THU 11: Groovetown-disco retro de revue. FRI 12: Jah Cutta-roots rock reggae. SAT 13: Clayton Bellamy-alt country.

THE SUGARBOWL 10922-88 Ave., 432-8369. FRI 5 (10 pm): David Shepherd. TIX: \$2.

THE THREE MUSKETEERS CREEPY 10416 Whyte Ave. Every WED (8-11 pm): The Bobby Carns Trio. Cover: \$5; students \$2.50.

UPTOWN FOLK CLUB Queen Mary Park Community Centre, 10844-117 St., 718-2306. FRI 12 (7:30 doors): Mana Dunn, Brian Champagne. TIX: \$5 members, \$7 non-members.

10035-103 St., 420-1757. FRI 5 (8 pm): Music of the Millenniums. A recital with Victor Henry. Counterpoint, accompanied by Jeremy Spurgeon-piano. TIX: \$8 @ DOOR.

LA CITE FRANCOPHONE 8527-91 St., 420-1757. SAT 13 (8 pm): Martin Mayer in concert.

CONVOCAZIONE HALL U of A Campus, Arts Building, 492-0601. THU 4 (7:30 pm): Jhuat Husan-vikari, Hernani Ekolote-laba. TIX: \$10 adults, \$5 student/senior. FRI 5: With Jennifer Bustin, Kathleen Corcoran, Minam Lewis and John Schuch. Contemporary music by Kurtas, Oesterle, Streichenhusen, Hanel and Wall.

COSMOPOLITAN MUSIC SOCIETY The Winspear Centre, 4 Sir Winston Churchill Sq., 432-9333. SUN 7 (7:30 pm): Les We Forget: a Musical Tribute.

EDMONTON CHAMBER ORCHESTRA (ECHO) St. Paul's United Church, 11526-76 Ave., 420-1757. SUN 14 (7:30 pm): THE ROMANTIC HORN: With special guest David Hoyt. TIX: \$18 adults, \$12 senior/student. @ Gramophone, door, TIX on the Square.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. THU 11 (8 pm): The Lighter Classics. Imagine Sarah Ho-piano. SAT 13 (2 pm): Saturdays Kids. Lock & the Beantalk. The Story of Bobbie with Doug McKeag and Onalea Gilbertson.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. SUN 14 (2 pm): Joseph Laispang.

KNOX EVANGELICAL FREE CHURCH 104 St., 84 Ave., 420-1757. FRI 5-SAT 11 (8 pm): Cantilena. Concert: classical vocal chamber ensemble. An Die Musik. TIX: \$15 adults, \$10 senior/student @ TIX on the Square, Orlando Books, Lock & the Beantalk. TIX: \$8-55 students @ door. Participants \$20.

MCDONALD UNITED CHURCH Banquet Hall, 101 St., one block S. Jasper Ave., 468-4964. WED 10 (12:10-12:50): Music Wednesdays at Noon. Ken Reid and Krista Gilliland-trombone and tuba. Free admission. @ door.

RICHARD EATON SINGERS Winspear Centre, 428-1414. SAT 13 (8 pm): Presenting Johannes Brahms: Ein Deutsches Requiem. TIX: \$20, \$25.

U of A Fine Arts Building 436-5871. nuova@compuserve.com. FRI 5 (7 pm): Ed Connel and Joy Anne Murphy will focus on early music. TIX: \$8-55 students @ door. Participants \$20.

WINSPEAR CENTRE 420-1757. SAT 6 (8 pm): Looking After the Edmonton Youth Orchestra, Kokopelli Youth Orchestra, Little Birds Big Band, Ron Wilson. TIX: \$12 adults, \$10 student/senior.

Club nights

1001 NIGHTS 10018-105 St., 448-1001. Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BARRY'S GRAND CENTRAL STATION 6111-107 St. Every WED: FRI: Ladies Nite. Every SAT: DJ Clay & DJ Damien.

BOILERS DANCE PUB 10220-103 St., 425-4767. 440-6062. Every MON: Industry Night. Every TUE: Rave Night. Every FRI: Male Dancers/Ladies Night. Every SAT: 80's Dance Night.

BUDDY'S DANCE PUB 10112-124 St., 488-6636. Every SUN: Karaoke. Every SAT: Pool Tournaments. Every TUES: Buddy's Dance Pub.

CLUB K2 124-118 Ave., 454-5396. Every WED: R&B Hip Hop. DJ Faval.

CLUB 2000 10812 Kingsway Ave., 479-4266. 1001: dance, techno. Every TUE: Ladies Night. THU: Game Night.

THE COCKTAIL CLUB 2940 Calgary Trail S., 490-1188. Every FRI: T.G.I.F. Girls Night Out.

GALILEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. Every THU: R&B, Hip Hop, and old school. Every FRI: Hi NRK new groove with Jason L.P. @ 10:30.

GALLERY LOUNGE Mayfield Inn, 16515-109 Ave. 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9988. Every WED: Chris Knight from Power 92. Every THU: Ladies Night.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. Every SUN: live music, full menu until lounge.

ORLANDO UNO LOUNGE 15163-121 St., 457-1195. Every WED & SUN: Karaoke nights. THU nights - FREE pool!

PLATINUM NIGHT CLUB 10018-105 St., 423-4435. Every WED SUN Night. Every THU: Dance music, Hip Hop, R&B, Reggae, Platinum Fridays. Every SAT: Ruppert Sound Machine-no cover.

RED'S WEM, 481-6420. Every FRI: Dance Party, hosts Kenny-K. Every SAT (10 pm): Red's Rebels then DJ Kenny K. Every SUN: Hypno Sundays, dance party after show. Every TUE: Toonie Nights. FRI 5 (7 pm doors): David Wilcox with his full electric band, Slave. TIX: \$15 adv, \$20 day of. SAT 13: Big Bad Voodoo Daddy. TIX: \$15 adv, \$18 day of.

THE ROOST Private Members' Club, 10345-104 Ave., 426-3150. Every SUN: DJ Jazz, the Recovery Show. Every WED: DJ J. Every WED: DJ J. Every THU: DJ Di Da Da Ascension. Every FRI: Down-DJ Weena Love. Up-DJ XTC. Every SAT: Down-DJ Hill & Guest. Up-DJ Code Red. Every SAT: Up-DJ Code Red. Weekends: Down-Red, Up-House Progressive.

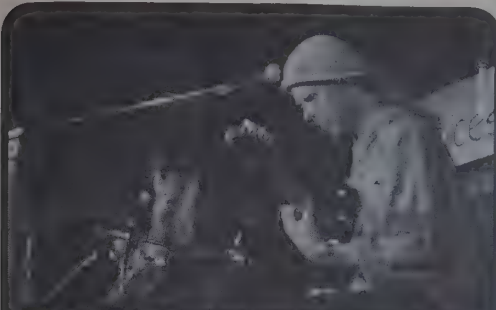
SENIOR FROG'S 10045-109 St., 429-FROG (376). Every FRI: Lady's Night. Every SUN: Industry Night.

THUNDERDOME 9920 Argyle Road, 433-DOME. Every THU: Ladies Night. Every FRI: Millennium Fridays. Every SAT: Rocks. Every TUES: Schizophrenia 100% Dance.

URBAN LOUNGE 8111-105 St., 439-3388. Every FRI & SAT: serious. Every SUN: Open Stage with Jose Osseau. THU 4: Slow Fresh Oil. FRI 5: Rotting Fruit. SAT 6: Lee Aaron. WED 10: Fatman's Belly hosts adopt-a-band: Honeytall. THU 11: Interstellar Rock. Cedar. FRI 12-SAT 13: 5 Minute Miracle.

ZONE 10089 Jasper Ave., 426-5535. FRI & SAT: doors @ 8 pm. Every SUN: Teen Nights. Call for details.

SEE NEXT PAGE



reVUE • Guitarmen Bill Bourne and Lester Quirtzau headlined the **Voices From the South** fundraiser at the Catalyst Theatre last Friday. The event was a benefit project for the **Global Justice Education Project**, a program that gives arts training to underprivileged children in Nicaragua. (Local musician and activist Frank Bessai, who also played Friday, is deeply committed to the cause and was the driving force behind organizing the event.) Hats off to all of them.

MUSIC Weekly

Continued from previous page

Country

COOK COUNTY SALOON 8010-103 St. 432-COOK.
DRAKE HOTEL 3945-118 Ave., 479-3929 • Every FRI-SAT & Every SUN alt: Second Chance Band.
HORIZON STAGE 1001 Calahood Rd., 962-8995 WED 10 (7:30 pm) Li Bars, Lowry Olson. TIX: \$15 adult, \$12 student/senior.
NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289 • Every THU: Ladies' Night.
ONE EYED JACKS PUB & GRUB 13042-50 St. • Every FRI-SAT live music.
WILD WEST 12912-50 St., 476-3388 • Every WED & THU (7:30-9:30 pm): free dancing lessons • Every SAT alt: (4:30-7 pm): Jam.

Jazz

CROWNE PLAZA Crowne Plaza, 10111 Bellamy Hill, 428-6611. LA RONDE Top 40, dine & dance. • Every THU (7:30-11 pm): John Fisher • Every FRI & SAT (8-11:30 pm): John Fisher & Christine BECCO
FOUR ROOMS RESTAURANT 137 Edmonton Centre, 102 Ave. Rice Howard Way, 426-4767 THU 4 (9-12): Rhonda Withnell Duo.
CMCC John L. Iskar Theatre, 10045-156 St., 473-4448. TUE 9 (7:30 pm): Billy Cobham. TIX: \$5 @ Long & McQuade.
IRON BRIDGE 12520-102 Ave., 482-5620 • Every SAT (12-3 pm): Live jazz brunch. SAT 6 (12:30-3 pm): Rhonda Withnell.
OVERTIME BROILER & TAPROOM 10304-111 St. • Every SAT (4-8 pm): Live jazz.
PHATZ LOUNGE 10331-82 Ave., 413-0930. Every MON: Fina Estamp.
ROSE & CROWN Sheraton Grande Hotel, 101 St. & 103 Ave., 441-3036. • Every TUE-SAT (9 pm-1 am): Lyle Hobbs. • Every SAT (7-10 pm): Live jazz in Central Park Lounge.
SORRENTINO'S 10612-82 Ave., 474-6466 • Every

TUE: Tabasco Tuesdays • Every THU: Grand Mariner Thursdays.

THREE MUSKETEERS 10416 Whyte Ave., 437-4239 • Every THU (8:30-11:30 pm) the Bobby Cairns Trio with Tom Doran and Bob Miller.

TONKO HODDLE SHOP 430-0838. Live soul/jazz every WED, shows at 8, 9 & 10 pm.

YARDBIRD SUITE 10203-86 Ave., 432-0428. • Every TUE: Jam Session: jazz & blues. TIX: \$2 for everyone. THU 4 (9 pm) Momentum. TIX: \$5 @ door. FRI 5 (8 pm doors) Grass (bremen) TIX: \$5 members, \$8 guests. SAT 8 (8 pm doors) Jemal Dubek Quartet. TIX: \$5 members, \$8 guests. FRI 12-SAT 13: Boogie Woogie Piano Fest: Michael Kashammer, Will McCauley, Big Joe Challen and Vince Webber-pianos and vocals. TIX: \$15 members, \$20 guests.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 5: Dan Skakun Trio, Stuart Crosley-quartet, John Taylor-bass. SAT 6: Rhonda Withnell Trio, Bill Richards-piano, Doug Berner-bass.

Piano bars

THE AMICO RESTAURANT 11607 Jasper Ave. • Every FRI & SAT (7-9 pm), evenings with Lise Villeneuve.
CAFE AMANDINE 8523-91 St. • Every FRI & SAT (6-11 pm) Andre.
LION'S HEAD PUB Coast Terrace Inn, 444 Calgary Trail South, 437-6010 THU 4-SAT 6: Dave Hebert MON 8-SAT 13: Doug Stroud.
LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail S., 431-1748 THU 4-SAT 6: A.I. no cover. THU 11-SAT 13: A.I. no cover.
ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036 • Every SAT (7-10) live jazz in Central Park Lounge.
SHERLOCK HOLMES CAPILANO Capilano Mall, 5009-96 Ave., 463-7788 THU 4-FRI 5: Sam August. SAT 6: Music Trivia THU 11-FRI 12: Chuck Belheimer SAT 13: Music Trivia.
SHERLOCK HOLMES DOWNTOWN 10012-101A Ave., 426-7784 THU 4-SAT 6: Tim Becker. TUE 9: SAT 13: Tim Becker.
SHERLOCK HOLMES WEM 444-1752 • Every SUN: Newbie Night with Spirit of the Atlantic. THU 4-SAT 6: Mark Macauley. MON 8-SAT 13: Mark Macauley.
SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676 • Every THU: Celtic night. • Every

SUN: Karaoke. THU 4: Celtic Night. FRI 5-SAT 6: Duff Robison. MON 8-TUE 9: Derek Sigurdson. WED 10: Music Trivia. THU 11: Celtic Night. FRI 12-SAT 13: Derek Sigurdson.

Pop & rock

BETTER BE ROCK 8216-175 St. • Every SAT live Jam • Alternate Fridays featuring the B & B Gang plus DJ in FRI & SAT (Bobby C.) • FRI: Rock/sex Trivia & Dating Game.
DRAGON HEAD Lymburg Shopping Centre, 7522-176 St. • Every THU: SAT Classic Rock Dance Party.
EASTWOOD HALL WED 10: Grade.
ELEPHANT & CASTLE 10314 Whyte Ave., 439-4545 • Every TUES. Open stage, hosted by Jive Chisau.
FOX & HOUNDS PUB 10125-109 St. 423-2913. • Every FRI: Open Stage. FRI 12-SAT 1: Annual Metal Fest. FRI 12: Mule Defeat. Phat Trivia • FRI SAT 13: Butcher'd, Extortion, Their Damn Coyotes, Perry's Meat.
GOLDEN GARTER 451-8000. SAT 6 (7-10 pm doors) Coal Chamber, Slipknot, Dope. TIX: \$23.50.
HARD ROCK CAFE Bourbon St., WEM, 444-1905. • Every SUN (9 pm) Name that Tune THU 4: Darrell Barr no cover.
J.J.'S PUB 13160-118 Ave., 451-9180. FRI 5-SAT 6: Slim Whitman's Nightmares-blues & light rock no cover. SUN 14 (9 pm) Despicable & Power-metal TIX: \$8.

KING'S HORSE PUB 4211-106 St., 462-4627. • Every MON: bar/restaurant industry appreciation night.
LOLA'S MARTINI BAR 8230-103 St., 439-4876. • Every WED: Rimsbot.
MARIO'S 4990-92 Ave., 466-8652 • Every THU-SAT Rare Occasion.

NA ZDOOROVA UKRAINIAN PUB 10921-101 St., 421-8928. FRI 5: Open Stage. Talented or not everyone welcome.
PONCHO'S PUB 9006-132 Ave., 457-2718. • Every THU live music/DJ dance • Every SAT: Karaoke/DJ with Brenda.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100 • Live music. THU-SAT • Sunday Showcases (8-2) • Every WED: Rimsbot.
SHAW CONFERENCE CENTRE 451-8000. SAT 13 (7 pm doors) the Tea Party. Edin-alikes TIX: \$27.50.

THUNDERDOME 9920 Argyll Road, 433-3667 (DOME) • Every THU: Ladies Night • Every FRI: Millennium Fridays • Every SAT: Rocks • Every TUES: Schizophrenia 100% Dance • Every WED: Concert night.

WILD HORSE SALOON 16625 Stony Plain Road, 484-7751 • Every SUN & MON: Karaoke. THU-SAT live entertainment.
WINDSOR BAR & GRILL 11712-82 Ave., 433-7800 • Every TUES: Canadian Music Night. Every SAT live music.

WINSPEAR CENTRE 428-1414. WED 10 (6:30 pm doors) Nana Mouskoun. TIX: \$39.50/\$34.50.

LIVE music lineup

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nov 5/6: shag

nov 12/13: groove town

SAT. NOV. 13:

EURO 2000

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vs.

scotland

on the BIG screen

SAT. NOV. 13:

BOXING

hollyfield

vs.

lewis

on the BIG screen



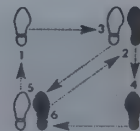
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ARROGANT WORMS

Penning playful songs about second string TV characters, modern life melodrama and suburban social strife, the Worms have become one of Canada's most popular live acts. The Arrogant Worms are bringing their musical comedy to Horizon Stage, Sunday, November 14 at 7:30 p.m. Come see the Worms and take a tight, professional, satirical romp through life's little inanities.

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The flute of their success

They won't stop playing that Flocking Celtic music

By MERRIN SULLY

If you were a band whose tunes were built around the trills and whistles of the flute, what would you call yourself? Well, let's see... what sounds like "flute"? How 'bout "Flook"?—that's what Sarah Allen and her fellow band members (Ed Boyd, Brian Finnegan, and John Joe Kelly) call their hip Celtic band.

Flook's unique sound sets them apart from traditional Celtic bands and has made them one of the most popular groups on the British live-music circuit. Allen describes their music as "traditional mixed with contemporary beats and ideas." "It's really

a jazzy fusion of old and new tunes," she says, "with lots of improvisation."

The idea for a band governed by the sound of the flute was conceived in 1995, when Allen and Finnegan were members of a trio called Three Nations Flutes. After losing their third flautist, they decided, rather than carry on as a duo, to expand the band—and with Boyd and Kelly on board, Flook was born.

Unlike traditional Celtic bands, in which the fiddle usually takes the lead, Flook uses flutes, whistles and

pipes, blended with bodhran, accordion and guitar to put a new twist on old favourites. It's an

unusual sound, but they like it that way. "A lot of Celtic bands all play to a formula," says Allen, "but we are nothing like that formula; we have a different sound, a flute stamp." Between the dancing breaths of Allen and Finnegan, Kelly cuts in with his brilliant bodhran playing (Allen claims he's the best in the world), while Boyd lays in a bass line on the guitar.

Blowing in the (wood)wind

Allen has played music for 25 years (which I suspect verges on her entire life) and says the secret of the band's success is variety. "We use such an assortment of instruments that it creates these amazing layers and textures," she says. During their performances, she and Finnegan continually change flutes and often

weave in some pipes and whistles. One minute Finnegan might be playing an Irish traditional black-wood flute, and the next he could have a low whistle in his hands. Allen sticks to the alto flute if she wants to create a sensual earthiness, but switches to her regular silver flute to lighten things up.

But the magic—or "cosmic interaction," as Allen describes it—doesn't just come from them. "We get a lot of encouragement from the audience, and it hypes us up," she says. Not surprisingly, Allen says, North American crowds create the most energy: "We always get a really warm welcome. The crowds in North America are really huge but quite intimate at the same time, which is really good for all the chat that goes on between tunes."

Flook success

When they're not onstage, Flook spends much of their time teaching music workshops to kids in England as part of a collaboration with the Folk Works organization. After the band has spent some time teaching the students, the workshop concludes with a concert—only this time, it's the kids who get to play.

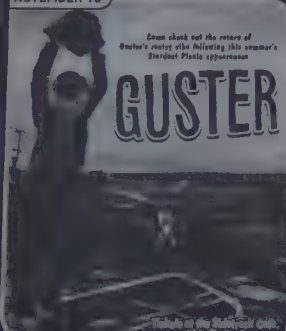
So with their first CD, *Live!*, and their second, *Flatfish*, just released this month, it seems as though Flook's devotion to the flute has paid off handsomely—and if any group deserves to flaunt their success, it's this one. ☉

Flook
Arden Theatre • Thu, Nov 4, 7:30pm
• 459-1542

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NOVEMBER 18



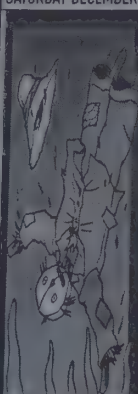
SIDETRACK CAFE

NOVEMBER 29



FRANCIS WINSPEAR CENTRE

SATURDAY DECEMBER 4



THE
OFFSPRING

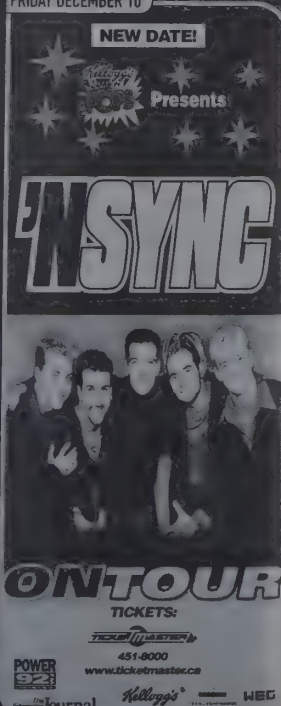
NORTHLANDS AGRICOM

DECEMBER 9



DINWOODIE LOUNGE

FRIDAY DECEMBER 10



SKYREACH CENTRE

MacIsaac is on the mend

Fiddler's new CD marks return from addiction

By DAVE JOHNSTON

It's sometime in the afternoon; he doesn't know for sure. It could be early evening. He's been walking for eight hours, maybe more. His feet are bare, blistered and dirty from the grime of Toronto's streets. He's not even sure what part of the city he's in. Ashley MacIsaac is lost in the worst bender of his life.

"All I saw was a dead end," the fiddler recalls. "The lowest point was realizing there was nowhere else to go. When you're walking around barefoot for eight hours, you realize that something is wrong."

About three years ago, MacIsaac was at the top of the world. His dynamic breakthrough disc, *Hi, How Are You Today?*, was universally praised for its savvy fusion of rock, folk and hip hop, propelling MacIsaac from the polite world of folk to the glitter of mainstream stardom. By the time "Sleepy Maggie" became a top 10 hit, he'd discovered crack cocaine.

To silence the brigade of folk critics aghast with his rock stylings, he released the traditional *Fine, Thank You Very Much*. In retrospect, the title seems ironic, since at the time, MacIsaac had fallen in with the darker side of Toronto's gay community, where hard drugs are as common as candy. He doesn't recall the first time he tried crack; all he knows it was "somewhere on the streets." As he grew addicted to the drug, his interest in continuing his skyrocketing career waned and his life entered a downward spiral.

Strung out on drugs

At one point, MacIsaac attempted to pawn his fiddle for \$25 in order to feed his habit. The episode, along with his dazed tour of Toronto's streets and a vicious lover's quarrel, woke him up from his haze. He turned his back on the drug in January, and has managed to remain clean ever since.

"I'm still trying to get over it," he says directly. "I'm feeling much better, but it wasn't until too long ago that I was feeling the cravings. Getting over it has been the thing I have worked on a lot over the past few months, and the things I'm doing now are taking shape in a much brighter light."

He left A&M Records earlier this year and brought his tapes to the offices of the newly-formed label Loggerhead Records. Under the direction of EMI veteran Paul Church and McCain Foods Group chairman Andrew McCain, the label arrived on the scene with the mission of promoting Canadian talent around the world, and they eagerly welcomed MacIsaac—no questions asked. For the fiddler, the security and freedom the company gave him was a redemption of sorts.

"I decided in July that I wasn't comfortable with the artist agreement I had with A&M, and they let me come here," he explains. "There's a seemingly uncorporate tone here, which is something I didn't get at A&M, probably in relation to the tones coming from who owns the company now. [Universal Music



Ashley MacIsaac is no longer a crack performer.

merged with A&M's parent company, Polygram, late last year. Loggerhead has been very free with me."

Gimme Helter

MacIsaac's relationship with A&M at the time of *Hi, How Are You Today?* allowed the label help him create the acclaimed disc, but MacIsaac feels such a productive collaboration wouldn't be possible in the present climate. "The main purpose of a record label is artist relations and repertoire," he says pointedly. "In those conditions, it's unlikely that I would have had as good an album as I have now."

Helter's Celtic is MacIsaac's musical summary of his life over the past three years, as well as an emotional recapitulation of his musical influences. The result is a collection MacIsaac feels will please both the traditionalists and the rockers in his fanbase. However, he cautions listeners that the disc may not be a carefree listening experience; to say that his experiences have fueled his art would be an understatement.

"Somebody just told me today that in looking at this title that people would be right to call it a summation of my life thus far," he chuckles. "My feelings have been quite low at some points of my life over the past three years, so the quality of the music might not be as delightful as my other recordings. I'm very happy with what I did, though, and very happy to get this album out, because I have experienced those lows and they are a part of this record. It's only a record, and if people listen to it, they can decide to like it or not."

Do you accept Lisa?

As a testament to how personal *Helter's Celtic* is, MacIsaac includes a track by his sister Lisa Marie on which he doesn't appear. "The Gravel Walk" features Lisa and bagpiper Scott Long; after they presented MacIsaac with a tape of the session, he decided to include it on the disc.

"There are certain things that connected to my spirit," he says, "which in the past couple of years hasn't been just about *Hi, How Are You Today?*, but also to the idea of Ashley MacIsaac, fiddle player, and Celtic music in general. So I took the liberty of including music that I'm not even a part of."

MacIsaac calls the time he spent putting together *Helter's Celtic* "fucking horrible," but he knows that it had to be done. Playing the music in what made the situation bearable, and now that the project is done, he can continue with putting his life back together. He's left his old Toronto apartment in order to return to his native Cape Breton. It's time, it would seem, that the lost son needs to go home to his roots before setting off into the world again.

"Now that I've moved out of my place," he says, "I don't have many connections. The strongest one would have to be Cape Breton, and I will go there." ☉

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Foreword-thinking punkers

The Choke's on
Edmonton
punk fans

By STEVEN SANDOR

Sometimes, nothing can be quite as inspiring as blind panic.

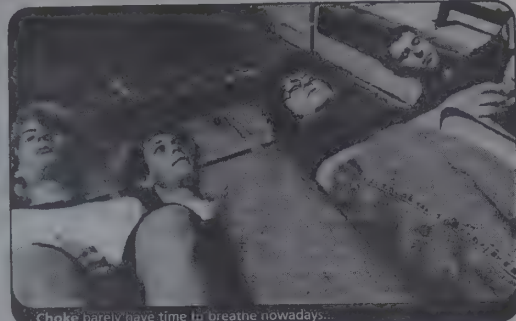
That's what Edmonton punk rockers Choke found out when they learned they'd landed the opening slot for Strung Out's entire Canadian tour. The band was lollygagging their way through the process of putting together a new CD when they got the news. Realizing that the gig offered them a perfect opportunity to showcase new material, the band focussed on having the disc out by the time they hit the road.

"We had six weeks to work with," recalls bassist Clay Shea. "We had to accomplish in a month and a half what we had tried to do over the past year. We needed to put together the whole project—and fast."

The result is *Foreword*. Recorded at Vancouver's Mushroom Studios and released by Winnipeg-based Smallman Records, it sure doesn't sound like a rushed project.

Choke's songs are more intricate than fans have become accustomed to from their previous work.

"We went for a more layered sound and when it comes to musical progression, we tried to push it a step further with this album," says Shea. "I like to write songs that I feel I haven't already heard before. And that's the feedback we've been getting so far from our fans that we've talked to while we've been out on the road—it takes them awhile to get into it; it's a bit weird. This is not a first-listen album; it'll take at least three or four listens to understand what we were trying to achieve."



Choke barely have time to breathe nowadays.

An Oregon conclusion

The band (Shea, guitarist Jack Jagard, guitarist Shawn Moncrief and drummer Stefan Levasseur) also got a taste of America on the recently-completed Strung Out tour; the first two dates were in Bend, Oregon, and then Portland.

"It was a real weird thing," says Shea. "The first show—I don't know if it was because we were nervous or what—was the worst show we'd

played in three years.

But the crowd really rocked and got into it. We could tell by the number of CDs and shorts we sold that night. The next night was a sold-out show in Portland, and we played really well. The crowd was into it, but we didn't sell a lot of stuff."

The band's stock is definitely on the rise—and they have been offered a few deals by some influential independent labels from south of the border. But all those offers have been turned down so far, because the band wants to stay loyal to Smallman.

"It really is a question of loyalty," says Shea. "Smallman have done a lot to help our career, and they're currently distributing us in both Canada and the U.S. We have

had some offers from American distributors, but we really want to weigh our options before we sign a deal. If we have an American label distributing us in the States, we want to insure that Smallman will still get to distribute us in Canada. So far, none of the offers have done that. So, even though we've had offers, we're still waiting for the right offer."

Shea nous

No matter the label, the band knows it will have to tour extensively to attract new fans. Their lineup hasn't altered since day one—Shea says the band has never had strained relations while on the road.

"We are all pretty tight," he says. "When we're at home, we all hang out together, so even though you can have disagreements when you're all cramped together in a van, it's never anything that can't be resolved."

But Shea is looking forward to this Edmonton stop. After being on the road for weeks on end, Shea realizes home is definitely where the heart is. "It'll be nice," he says, "to be able to lie in my own bed again." ☐

Choke

With Removal • Rebar • Sat, Nov 6
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punk
prevUE

Classical Notes

By DAVID GRØNNSTAD

What's old is NUOVA

NUOVA early music master class • FAB 1-29, U of A • Fri, Nov 5, 7pm There's nothing like starting a column with a hyperbolic acronym. NUOVA (the Newly United Operatic Vocalists' Association) was formed last year to give young singers the extra training they'll need in order to forge a career for themselves—training that is often sorely lacking in most educational institutions.

One area that still gets short shrift in many university opera performance programmes is early music, i.e., Baroque and earlier. Most scholars consider Jacopo Peri's *Euridice* the first opera—written in the year 1600, it predates the classical period, where much vocal training starts, by about a century and a half. Most performing opera singers will have no trouble switching between German operetta and Italian bel canto, but ask them to sing a florid Monteverdi melisma, and they're lost.

This master class will attempt to introduce budding vocalists to the centuries of music before Mozart. It will be taught by local organist-pianist-singer Ed Connell and Joy-Anne Murphy, one of the founding members of the medieval women's ensemble Trobairitz. (I keep trying to convince them to cash in by changing their name to The Mediaeval Hotties, but they won't listen.)

Oh, and by the way, on our way to chug a quick beer before a rehearsal a couple of months ago, Connell told me that Gregorian chant was "an important part of music history, but I'd rather let someone else actually do it." Presumably he'll be concentrating on the Baroque period; and presumably he'll come to the same realization as many other Edmonton classical musicians. To wit: you gotta watch out what you say around me—you never know whether it'll end up in print one day.

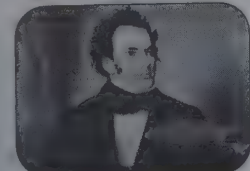
Millennium can't-count down

Music of the Millenniums • All Saints Anglican Cathedral • Fri, Nov 5, 8pm Last summer, All Saints bought a grand piano in a bid to position itself as a leading venue for classical music. And the plan is working—those 88 keys have hardly rested since. Mind you, they're almost always played by All Saints music

director Jeremy Spurgeon or gig-crazy local pianist Corey Hamm, but hey, musical instruments are made to be played.

Spurgeon will once again tickle those grand ivories, this time accompanying counter-tenor Victor Henry in such falsetto favourites as "Caro mio ben" and "Che farò senza Euridice?" There's some Mozart, Giodrani and de Falla, too... but as far as I can tell, despite the concert's name, only one millennium is represented in the programming.

Thank you for the Musik



An die Musik • Knox Evangelical Free Church • Fri-Sat, Nov 5-6, 8pm It never failed. Back when I was getting my music degree, whenever someone would sing Schubert's old warhorse "An die Musik" during a master class, someone would make the joke that Franz wrote the song for his friend. You know: Andy Music. (Strangely enough, even though



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NOVEMBER Thurs - Sat, Nov 18-20:

Thursday - Sunday, Nov 4-7:



Metro is proud to host the 1999 Global Visions Festival. Please see the Global Visions guide for full write-ups of films. Also, please note that films are also being presented at the Library Theatre. Call 414-1052 for info.

Thursday, Nov 4th @ 7 pm:
A PLACE CALLED CHIAPAS

Friday, Nov 5th @ 7 pm:
A COW AT MY TABLE

@ 9 pm:
OPEN SEASON

Saturday, Nov 6 @ 1 pm:

TRANSPARENT WOMEN

@ 3 pm:
DEATH OF A BUREAUCRAT

@ 5 pm:
FORBIDDEN MARRIAGES IN THE HOLY LAND

@ 7 pm:
THE GYPSIES OF SVINIA

@ 9 pm:
FLAME

Sunday Nov 7 @ 1 pm:

THE GIFT

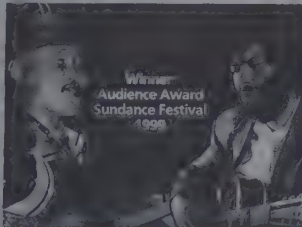
With: YUXUEWUPTUN: MAN OF MASKS

@ 3 pm:
THE KNOWLEDGE OF HEALING

@ 5 pm:
BANKING ON LIFE AND DEBT
With: FORESTS IN TRUST: THE IKALAHAN SPEAK OUT

Sunday, Nov 7th @ 7 pm:

GENCHIS BLUES



@ 9 pm:
LOYALTIES
With: WHEN THE DAY BREAKS

THE FILMS OF JOYCE WIELAND

To honour Joyce Wieland, one of Canada's best-known and influential experimental filmmakers and artists who passed away last winter, Cinematheque Ontario and the Canadian Filmmaker's Distribution Centre (CFMDC) have organized a cross-Canada tour of her films, many in new prints. Programme I will be presented at the Edmonton Art Gallery as part of our ongoing series *THE ALTERNATE EYE*, presented in collaboration with the EAG. Programmes II and III will be presented at Zeidler Hall. Copies of Cinematheque Ontario's *The Films of Joyce Wieland* (edited by Kathryn Elder, 280 pp.) will be available for purchase at the screenings. Thanks to Susan Ostoby and Andrea Picard of Cinematheque Ontario and Barbara Goslawski of CFMDC.

Nov 18: The Alternate Eye at the EAG

JOYCE WIELAND I

6:30 pm @

the Edmonton Art Gallery Theatre

DRIPPING WATER (1969. Dir: Joyce Wieland, Michael Snow, 12 mins.)

RAT LIFE AND DIET IN NORTH AMERICA (1968. Dir: Joyce Wieland, 14 mins.)

SOLIDARITY (1973. Dir: Joyce Wieland, 11 mins.)

PIERRE VALLIERES (1972. Dir: Joyce Wieland, 30 mins.)

A & B IN ONTARIO (1984. Dir: Joyce Wieland, Hollis Frampton, 17 mins.)

BIRDS AT SUNRISE (1972-85. Dir: Joyce Wieland, 10 mins.)

Nov 19: 8 pm at Zeidler Hall

JOYCE WIELAND II

REASON OVER PASSION

Canada/1968-69. Dir: Joyce Wieland

Wieland's most important and complex nationalist statement, *REASON OVER PASSION* is a playful, penetrating cinematic exploration of the landscape and mindscape of Canada. Taking its title from Pierre Elliot Trudeau's assertion that "Reason over passion—that is the theme of all my writing," the film is an impressionistic train and car trip from Halifax to Vancouver. "A lyric vision tempered by an aggressive and visionary patriotism mixed with self-parody." —P. Adams Sitney (16mm, 82 min)

Nov 20: 8 pm at Zeidler Hall

JOYCE WIELAND III

THE FAR SHORE

Canada/1975 Dir: Joyce Wieland

Cast: Celine Lomez, Frank Moore

THE FAR SHORE, inspired by Wieland's fascination with the mysterious drowning death of Group of Seven painter Tom Thompson, is Wieland's first and only feature film. Set in the prosperous years following WWI, a young French Canadian woman named Eulalie accepts an offer of marriage from Ross, a Toronto-based entrepreneur. Their world views are worlds apart, however, and it is not long until Tom, an artist who splits his time between the city and the woodlands of Northern Ontario, wins Eulalie's lonely heart. (Col, 35mm, 105 min)

Friday & Saturday, Nov 26 & 27: Apocalypse Now ... and Then: Visions of the End of the World

Our series of Apocalyptic visions, past and present, continues with two more films from the "2000 As Seen By" series, coupled with classic apocalyptic fables from the '70s.

7:30 pm:

THE HOLE

Taiwan-France/1998. Dir: Tsai Ming-Liang

Cast: Lee Kang-Sheng, Yang Kuei-Mei

Tsai Ming Liang (*Vive l'amour*) returns with this Cannes-nominated feature. Seven days to the end of the century, the rain will not let up in Taiwan, and a strange disease is raging. Despite evacuation orders, the tenants of a run-down public housing unit stay put. A plumber, sent to fix a leak, leaves a gaping hole in the floor of his apartment. Through it, Kang spies on his downstairs neighbour, a woman who stockpiles toilet paper and dreams about singing and dancing in Kang's arms. (Col, 35mm, in Mandarin with English subtitles, 93 mins.)

9:15 pm:

SOYLENT GREEN

USA/1973. Dir: Richard Fleischer

Cast: Charlton Heston, Edward G. Robinson

In the year 2022, the population of New York is 48 million. The starving masses depend upon the government manufactured food item Soylent Green to exist. But in the midst of a murder investigation, a cop named Thorn (Charlton Heston) uncovers the chilling source of the product. Heston delivers another great scenery-chomping performance, and Robinson (in his last role) is great as the sole holdout who prefers to dream of steak and potatoes while starving. (Col, 35mm, 97 mins.)

2 FILMS
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price of
1



SOYLENT GREEN



Friday & Saturday, Nov 12 & 13:

Metro is proud to host for the first time the **Ann Arbor Film Festival Tour**. Now in its 37th year, the Ann Arbor Film Festival is the premiere showcase for short films in North America.

The tour presents 18 new works by independent filmmakers in a four-hour cross-Canada and USA travelling programme including a selection of awarded and highlighted films from this year's 1999 Festival, which took place in March.

Special thanks to Festival Director Vidd Honeyman, who curated and organized the tour.

Friday November 12th @ 7:30 pm:
PROGRAM 1

- *THE GEOMETRY OF BEWARE* (Richard Raden, 7 min)
- *THE SHANGHAIED TEXT* (Ken Kobland, 20 min)
- *FLIGHT FM2* (Matt Blauer, 2 min)
- *CHEMISTRIES* (Daven Gee, 10 min)
- *MIND'S EYE* (Gregory Godhard, 5 min)
- *WOMEN ARE NOT LITTLE MEN* (Lisa Hayes, 15 min)

9:00 pm: PROGRAM 2

- *BLACK AND BLUE ALL OVER* (William Z. Richard, 7.5 min)
- *COME UNTO ME: THE FACES OF TYREE GUYTON* (Nicole Cattell, 30 min)
- *TITO-MATERIAL* (Eike Groen, 6 min)
- *EGYPT* (Kathrin Resettaris, 11 min)
- *SID* (Jeff Scher, 4 min)

Saturday November 13th @ 7:30 pm:
PROGRAM 3

- *WHERE LIES THE HOMO?* (Jean-Francois Monette, 35 min)
- *L'ARRIVEE* (Peter Tscherkassy, 2 min)
- *MEDITATIONS ON REVOLUTION, PART I: LONELY PLANET* (Robert Fenz, 13 min)
- *HEPAI* (Laura Margulies, 7 min)

9:00 pm: PROGRAM 4

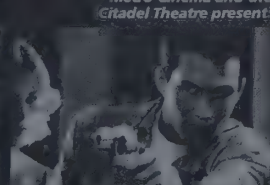
- *OKAY BYE-BYE* (Rebecca Baron, 41 min)
- *CARS WILL MAKE YOU FREE* (Lyn Elliot, 3 min)
- *ALONE, LIFE WASTES ANDY HARDY* (Martin Arnold, 15 min)

Sunday, Nov 21 @ 8 pm:

TRUE ROMANCE

USA/1993 Dir: Tony Scott
Cast: Christian Slater, Patricia Arquette, Dennis Hopper

Written by Quentin Tarantino, Tony Scott's out-of-control film follows combined Slater and movie/prostitute Arquette as they green across America in a spiral of ever-heightening sex and violence. With the "triple" production of Ben Elton's Popcorn, this is a film for the faint of heart! (Col, 35mm, 119 min)



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~ Regular admission: \$5.00
Seniors & Students ~ Membership \$6.00
~ Regular admission \$4.00

D E C E M B E R

Fri-Sat, Dec 3 & 4:

Apocalypse Now ... and Then:

Visions of the End of the World

7:30 pm:

LIFE ON EARTH

Mali-France/1997. Dir: Abderrahmane Sissako

Cast: Abderrahmane Sissako, Nana Baby, Mohamed Sissako

On the eve of the year 2000, Sissako, a Mauntanian filmmaker living in France, goes back to Sokolo, a small village in Mali, to join his father. His mission? To capture the sounds and images of a passing way of life, to contrast ideas of Europe and Africa and to reflect on their changing relationship (changes which, he says, always seem to leave Africa worse off than before...). "Life on Earth is probably the most visually stunning film in the '2000 SEEN BY' series. It isn't hard to see why this serious and poetic work was selected for the Directors Fortnight [at Cannes]" -Variety (Col, 35mm in French with English subtitles, 61 mins.)

8:45 pm:

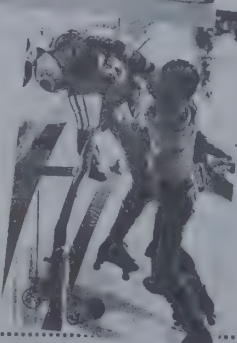
ROLLERBALL

USA/1975. Dir: Norman Jewison

Cast: James Caan, John Houseman, Maud Adams

The year is 2018. There is no crime and there are no more wars. Corporations are now the leaders of the world, as well as the controllers of the people. A violent futuristic game known as Rollerball is now the recreational sport of the world, with teams representing various areas competing for the title of champion (Whatever happened to hockey??-ed.) Determined ten-year veteran Johnathan E. is determined to win again, but Bartholomew, the sinister corporate head, wants him to retire. Johnathan's rebellious quest will not come out with complications, both for him and his teammates, after he decides to continue playing despite Bartholomew's threats. (Col, 16mm, 129 mins.)

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1



Friday - Sunday Dec 10 - 12 @ 8:00 pm:



BELLINI'S DRIVE

Canada/1998. Dir: Paul Bellini
Cast: Paul Bellini

You will likely recognize writer-producer Paul Bellini as the guy in the novel from kids in the Hall. You may not know that he is a multiple Gemini Award-winner for his writing on CBC's This Hour Has 22 Minutes. You also may not realize that until very recently he was the most famous person who wasn't a hockey player from Timmins, Ontario. That's until the meteoric rise of indie country artist Shania Twain, who used Bellini's spotlight in the funniest Canadian non-fiction feature of the year. Left: Stephenson follows Bellini back home as a reminder to the shania. Well, homecoming festivities where Bellini hopes to personally express his admiration and respect. -Ken Anderson, Vancouver International Film Festival (Col, 16mm, 77 mins.)



at EAG

Screenings
at Edmonton
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Theatre

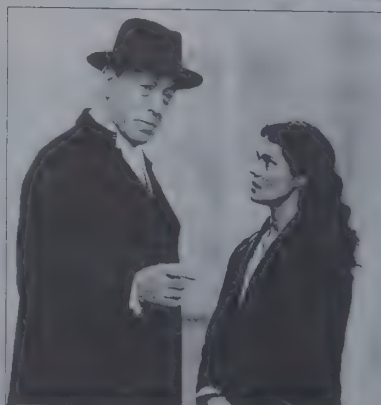
Thursday, Dec 9

@ 6:30 pm:

Sask Film Pool @ 20

For the past two decades the Saskatchewan Filmpool Cooperative has served as an indispensable production centre for the province's independent film community. Come see what our neighbours have been up to! To be screened:

NOCTURN (1996/Michael Crochetiers)
TV STORIES (1997/Brian Stockton)
EDGE OF EXTINCTION (1989/Elaine Pain)
REMEMBER IN BETWEEN THE FORGET
(1996/Tobi Lampard)
OVERCRANK/UNDERCRANK
(1990/Andelos Hatziolios)
SRASSHA (1996/Dianne Oulette)
FOUR CORNERS (1997/Ian Toews)
DECEMBER (1997/Dianne Oulette)
THE LAND OF CAIN (1995/Mark Whihak)



Premiere - Exclusive First Run!

"Enormously moving!" - New York Times

"Exquisitely rendered!" - The New Yorker

Thursday - Sunday Dec 16 - 19

@ 8:00 pm:

PRIVATE CONFESSIONS

Sweden/1997. Dir: Liv Ullmann Script: Ingmar Bergman
Cast: Max von Sydow, Pernilla August

"In most people's lives, high drama is not an asteroid heading for earth or a battle on Omaha Beach. It is the agony and suspense in intimate conversation. Do you love me? Have you betrayed me? Will you leave me? The answers to those questions make the heart soar or sink; they leave lasting marks on the soul like a trophy or a gravestone. Ingmar Bergman has been listening to, and making these confessions for half a century. Private Confessions is the last of a trilogy of films about his parents (the others are Fanny and Alexander and The Best Intentions). This film, directed by Bergman's lustrous actress Liv Ullmann (and shot by the great Sven Nykvist) is the greatest of the three." -Richard Corliss, TIME (Col, 35mm, in Swedish with English subtitles, 127 mins.)

Friday Dec 31 @ 8:00 & 9:45 pm:

SPECIAL EVENT!

Free Screening
with purchase of
First Night Button!

LAST NIGHT

Canada/1998. Dir: Don McKellar
Cast: Don McKellar,
Sandra Oh, Callum Keith Rennie

It's 6:00 p.m. on December 31, 1999 and

the calm voice on the radio confirms what everybody already knows: the world will come to an end at midnight. What to do with those last six hours...? Writer of Bruce McDonald's Roadkill and Highway 61, Genie Award-winning actor for his role in Atom Egoyan's Exotica and writer and star of the CBC cult hit Twitch City, Don McKellar turns his hand to directing, fashioning a bittersweet and often very funny chronicle of the last night in the lives of a disparate group of Torontonians. (Col, 35 mm, 94 mins.)



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JANUARY

Jan 7 & 8 / 14 & 15:

Bo Widerberg Retrospective

This retrospective honours one of Sweden's most significant contemporary filmmakers. In the sixties, Bo Widerberg championed a new wave of Swedish cinema as a reaction to the pre-eminent influence of Ingmar Bergman. Taking his cue from Truffaut and Godard, Widerberg utilized new approaches and styles, such as using non-professional actors, influencing a generation of filmmakers. Made possible with the support of the Consulate General of Sweden (Ottawa) and the Swedish Film Institute.

All prints are 35mm in Swedish with English subtitles.

January 7 @ 7:30 pm: **THE PRAM**

Sweden/1963. Cast: Inget Taube, Thommy Berggren, Lars Passgard

A humorous portrayal of Swedish urban life in the 60s in which an eighteen-year-old moves in with a rock-and-roll singer and gets pregnant before meeting a young intellectual. (84 min.)

January 7 @ 9:15 pm: **RAVEN'S END**

Sweden/1963. Cast: Thommy Berggren, Keve Hjelm, Emy Storm

A memorable depiction of the life of a young factory worker who dreams of escaping from his bleak existence through writing. (100 min.)

January 8 @ 7:30 pm: **ELVIRA MADIGAN**

Sweden/1967. Cast: Pia Denmark, Thommy Berggren

Lavish production based on actual events which tells the story of an elite cavalry officer who runs off with a circus performer, leaving behind his privileged position. (90 min.)

January 8 @ 9:15 pm: **THE ADALEN RIOTS**

Sweden/1969. Cast: Peter Schillt, Kerstin Tidellius

A doomed love story, set during the violent and historic labor strike of 1931, between a working class lad and the factory owner's daughter who conceives his child. (113 min.)

January 14 @ 7:30 pm: **THE MAN ON THE ROOF**

Sweden/1976. Cast: Carl-Gustaf Lindstedt, Hakan Serner

A thriller set in the world of police politics with inspector Beckm racing to solve the case of a murdered policeman while Stockholm is terrorized by a rooftop sniper. (104 min.)

January 14 @ 9:30 pm: **THE SERPENT'S WAY**

Sweden/1986. Cast: Stina Ekblad, Stellan Skarsgard, Pernilla Ostergren

A moving drama about a peasant forced into a life of sexual servitude after her husband kills himself in shame for allowing the local trader to have her in payment of a debt. (112 min.)

January 15 @ 7:00 pm: **ALL THINGS FAIR**

Sweden/1995. Cast: Johan Widerberg, Marika Lagercrantz

A coming-of-age movie with autobiographical references in which a high school student has an affair with his attractive teacher that is both passionate and deceitful. (130 min.)

January 15 @ 9:30 pm: **LIFE AT ANY COST**

Sweden/1998. Dir: Stefan Jarl

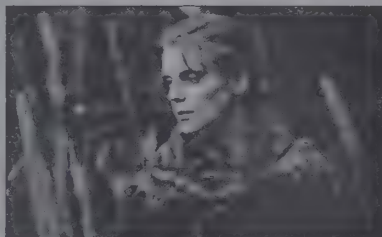
Swedish filmmaker Stefan Jarl (director of *The Misfits*), a friend of Bo Widerberg, made this documentary during the fall of 1997 based on previously unreleased material, notes and scenes from films Widerberg never finished. (85 min.)

"Bo made films about reality... for him, film was about life and life about film."

-Stefan Jarl



Elvira Madigan



The Serpent's Way



at EAG

Screenings
at Edmonton
Art Gallery
Theatre

Thursday, Jan 20 @ 6:30 pm:

Prairie Tales

Metro and the Alberta Media Arts Alliance Society (AMAAS) present **PRAIRIE TALES**, a collection of short films and videos by Alberta media artists currently touring around Alberta! Come see what the folks in our own backyard have been up to! To Be screened:

POTHEAD (1997/Evann Siebens)

BELLYBOAT HUSTLE (1997/Sandra Sawatzky)

GOLDEN AGOUTI (1997/Donna Brunsdale)

SATAN'S ORGY (1998/Tom Andriuk)

THE SKATING PARTY

(1997/Marcia Connolly and Janet Hawkwood)

THE PASSING LANE (1995/Sandra Sawatzky)

ROCK THE CRADLE (1996/Mike Dowse)

BY THIS PARTING (1999/Mieke Ouchi)

SHIMMER (1995/Nelson Hendricks)



Pothead

Friday & Saturday,
Jan 21 & 22 @ 8 pm:



FRAMEWORKS is an ongoing Metro program in which we invite a local filmmaker to screen their work alongside a film which has influenced them in some way. This installment features Sylvan Lake resident Ron Schuster.

CRUNCH

Canada/1999. Dir: Ron Schuster

Jerry, after losing his job, tries to keep it a secret from his family. Struggling for control, his secret gets washed down with alcohol. In his desperation to maintain his pride, he tries to end the pain. It is then that Jerry discovers in his reconciliation with his family the need to reach out for help. (Col, video, 23 mins)

with:

GOODBYE CHARLIE

USA/1964 Dir: Vincente Minelli

Cast: Tony Curtis, Debbie Reynolds, Pat Boone

Shot by a jealous husband, Charlie falls out a porthole and is lost at sea only to find himself returned as an attractive blond woman. His best friend is staying at his house as he puts Charlie's affairs in order and after being convinced of the improbable reincarnation, finds himself an unwilling helper in Charlie's new plan to marry into money. Gender-bending comedy from folks who know how it's done! (16mm, 116 mins)

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SOME RESTRICTIONS APPLY

Friday - Sunday,
Jan 28-30 @ 8 pm:

THE LIFE OF JESUS (La Vie de Jesus)

France/1997. Dir: Bruno Dumont

Cast: Sébastien Bailleul, Kader Chaatouf, Marjorie Cottreel

The Life of Jesus is the stunning feature debut of French auteur Bruno Dumont (whose latest feature *L'Humanité* won a controversial Jury Prize at last year's Cannes Festival). Twenty-year-old Freddy lives with his mother in the north of France where she runs a café. An epileptic, Freddy spends his time with his pals—young, rural, relatively uneducated and unemployed, they hang out all day long. But when Kader, the son of Arab immigrants, becomes interested in Freddy's girlfriend Mane, it's revealed that underneath his bored, simple exterior there exists a well of hatred and anger waiting to explode. Dumont paints a damning picture of the New Europe where there is little hope for the future. Not to be missed. (Col, 35mm, in French with English subtitles, 96 min.)

Winner, Prix Vigo 1997



Classical Notes

Continued from page 22

nobody seemed to get tired of that little jest, nobody made the same connection with Minnie Leed, Morgan Groos, Lee Dimfryn, D.N. Tsukung or Dirk Nobba—"Min-nelied," "Morgengruß," "Lied im Freien," "Die Entzückung" and "Der Knabe," respectively.)

In any case, while I trust this song will be featured somewhere in the Cantilena Consort's programme, they got bigger Fischer-Diskaus to fry. Namely, Schubert's little-known mini-opera *Der Hochzeitsbraten*, Heinrich Schütz's setting of the passion *Die Sieben Worte Jesu Christi am Kreuz* and a few other eclectic selections from the medieval to contemporary periods.

The two-year-old, five-member consort is the brainchild of Alexander Tumanov, who not only was a founder of the renowned Russian Madrigal Society, but is one of the few people who have complimented me on my voice since I (well, mostly) stopped performing music and started criticizing it instead. Whether that demonstrates impeccable taste or not, I wouldn't presume to judge—but it sure as heck demonstrates a desire to be different. Ahem.

Fightin' the powah and feelin' groovy?

Salon Music • Arts Barns • Fri-Sat, Nov 5-6, 8pm For a city this size, Edmonton sure has a lot of contemporary music performances—and that's a good thing. We're almost into the 21st century, for gosh sakes, and it's time for the 20th-century boycott to end.

Much of the modern music played comes courtesy of the NOWAge orchestra, who will be returning in spirit, if not in musical language, to the 19th century, when classical music was more at home in the drawing room than the concert hall. So-called "salon music" is characterized by innovation and wit, the hallmarks of the local composers featured in this concert, including Howard Bashaw, Dave Wall and Malcolm Forsyth. Most intriguing of all, however, is a piece by Toronto composer Jamie Rolf, which promises to "merge to sweetness of a Simon and Garfunkel ballad with a Public Enemy tune."

And we'll have fund, fund, fund

Looking Forward/Looking Ahead • Winspear Centre • Sat, Nov 6, 8pm I've used this column time and again to stress the importance of audience development and youth education for the survival of classical music, so I won't beat the same drum here.

Looking Forward/Looking Ahead is a fundraiser for the Edmonton Artists' Trust Fund, which gives cash awards to local artists in order that they might pursue their disciplines; notable past recipients include Mieko Ouchi, Glenda Sterling, Blair Brennan, Corey Hamm and Kathy Ochoa.

Over 200 young musicians are donating their talents to this event, notably members the Little Birds Big Band, the Kokopelli Youth Choir and the Edmonton Youth Orchestra. And when you plonk down your simoleons for a ticket, you'll not only be supporting a very worthwhile cause, you'll have the rare opportunity to hear music by Béla Bartók, Benjamin Britten, Leonard Bernstein and Duke Ellington on the same bill.

Have a rococo and a smile

Viva Rococo • St. George's Anglican Church • Sat, Nov 6, 8pm I started the column with a ponderous acronym, and I'll end it with one: VIVACE, the Very Interesting Variety of Chamber music Ensemble, will begin their fifth concert season by focusing on a little-discussed period of music history: the rococo. It's a term most often used to discuss visual arts, but the florid, detailed asymmetry you'll find in mid-18th-century Viennese furniture has a parallel in the last few hundred works of Bach to the first few hundred of Haydn.

VIVACE, a quartet made up of a string trio plus a flute, specialize in this period of music, as well as contemporary works. This dichotomy may seem odd at first, but it's actually pretty common for small ensembles to leave out a couple centuries of maudlin romanticism and concentrate on the similarities between the more emotionally neutral and technically ornate aesthetics that prevailed before and after *Sturm und Drang*.

This approach has meant success for many groups—and if a half-decade of existence as well as an artist residency at the Banff Centre are any indication, VIVACE is one of them. ☺

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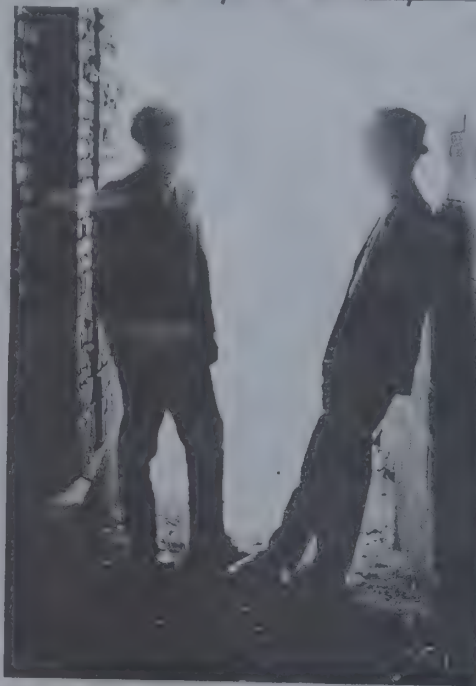
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THE CLONES

UPCOMING SHOWS

In the Lounge

• Thursday, Nov. 4

Songwriters' Circle with Brian Toogood (ex-King Lettuce)

Trent Buhler (ex-Pal Joey), Chris Smith and Rob Malowney Doors at 9:00 pm

• Saturday, Nov. 6

Nexusstrobe rave **LADY BUGGIN** featuring **DJ Ann Savage (UK)** all ages/lic. I.D. req. All ages in the Suburbs / Licensed in the Lounge

• Wednesday, Nov. 10

Stand and Sway Productions benefit featuring **The Clones** (7" release party) **The Brewtals** and **Wednesday Night Heroes** Doors open at 9:00 pm

• Thursday, Nov. 11

The Lounge presents **Kathleen Edwards** (from Ottawa) with **Paul Bellows** Doors open at 9:00 pm

• Saturday, Nov. 13

Sofa Kings CD Benefit (ex-Hummers) with **The Submlauts** (from Montreal) and **Cleveland Steamers** (ex-SkulFamer) Doors open at 9:00 pm

UPCOMING SHOWS

In the Suburbs

Wednesdays • "DIGNITY, RESPECT, PUNK ROCK!"

with DJ Shraw and all his imaginary friends (who are mean to him)

Thursdays • "BIG FAT THURSDAYS" • (doors at 8:30 pm)

with DJ Jason - The Coolest Alternative tunes - no cover

Fridays • "FREEDOM FRIDAYS" • (doors at 9 pm)

Nexusstrobe with Nicky Miago and Jacob (Guest DJ's)

Nov. 5 - Serge (Hard Trance / Ottawa)

Nov. 12 - Deko Ze (Official Monthly Residency Launch)

Saturdays • "THX"

Starting Nov. 13 with DJ's Schizo & Eddie Lunchpail!

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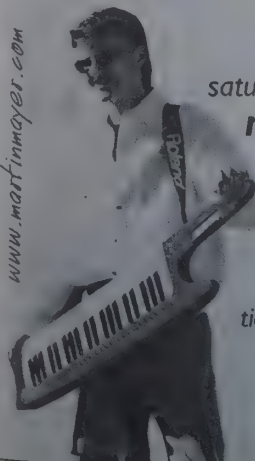
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88.5 FM



BY DAVE JOHNSTON

Not ecstatic about CFRN

Many parties were dismayed at Therapy last Saturday, October 30, when they were informed that the much-touted headliner, Quiver, was nowhere to be found. Needless to say, promoter Nicky Delgado wasn't amused. "He said he missed his flight," he explained. "I won't book him again. If somebody is a no-show like this, it makes the party look bad, and Nexus too."

Delgado also found the vibe to be less than pleasant, regardless of the headliner's absence. "There weren't a lot of familiar faces," he sighed.

The unstable atmosphere wasn't helped by a sequence of unfortunate events that took place throughout the evening. First, the door girl was hit by a blast of pepper spray from an unknown assailant. Later, an unidentified male was found in the throes of a grand mal seizure—which, according to club and event security spokesperson Samson Chui, was caused by a physical ailment, not a drug overdose.

Regardless, the situation has once again raised the alarm among members of the party scene to play it safe. A recent story that aired on CFRN-TV painted a damning portrait of the underground scene, going so far as to quote an unidentified source who claimed during a voice-over that at any party, "at least 90 per cent of the place is on ecstasy."

Despite A-Channel's subsequent and more objective investigation into the rave scene, which presented a wider array of viewpoints on the issue, there appears to be a severe problem with the media's view of our growing underground. CFRN's examination of club culture focused on the darker side of the drug situation, interviewing individuals who were clearly off their heads and unaware of what was going on. Several postings on local Internet message boards indicate that CFRN personnel deliberately sought out individuals who were in an extreme condition. Many people apparently

approached the crew asking to be included in the report, and were promptly informed that their recording equipment was "running low on batteries."

Reg Thomas, CFRN's news director, denies that his crew on assignment were misleading potential interviewees. "We moved on and tried to avoid people who continued to come after us and were clearly out of it," he replied. "We were trying to interview all kinds of people." On air, CFRN chose to include only those who were obviously in an altered state.

The story also featured an interview with Canada's only medical expert on MDMA, a.k.a. ecstasy, who claimed that the drug would lead to such things as "multi-organ failure." While the expert did point out that raves provide a risky environment for the consumption for drugs like ecstasy, no mention was made of how much would have to be consumed to result in death. The report also failed to make a direct correlation between the 100 deaths a year the expert attributed to ecstasy and the millions of pills consumed every week globally. It seems like splitting hairs, but compared to how many people die per month from alcohol abuse, the evidence of ecstasy's supposed deadliness is fairly weak.

This isn't the first time CFRN has attempted to sensationalize rave culture. A story that aired last year was filmed at a party held at the now-defunct Kaos club in West Edmonton Mall, and included footage of a violent altercation between two groups of youths. Based on this isolated incident, the report made the conclusion that fights were a normal part of raves.

"The story that we've done is not an unusual phenomenon," explained Thomas of the station's latest foray. "The fact is that drugs are widely used under these circumstances."

Thomas is correct, but it's clear to those who participate in the scene that parties are about much more than drugs. Drugs may be a visible part of the culture, but they are also extremely dangerous and illegal. No one should have to feel that an unregulated substance like ecstasy is an essential component of clubbing.

What CFRN and many other mainstream media outlets fail to note is that people are motivated to go out every weekend by other factors besides the prospect of ingesting pharmaceuticals. The true drugs of the underground are the music and the community. The

fear-mongering, reactionary tactics in mainstream media's coverage of things like club culture (and its cousin, hip hop) do little to help viewers understand what is actually going on. As a result, these reports ultimately fail their audience. They only see the drugs, but they can't hear the music.

Savage beats

Lady Buggin' • New City Compound • Sat, Nov 11 Nexus Tribe, undaunted by their disappointing Shiver party, will carry on with their next guest artist, U.K. spin doctor Anne Savage. The deep house DJ will share the stage with Ottawa's Max Graham, Calgary's DJ Emotion and a host of local talent.

Savage established her reputation in Bolzano, Italy at the age of 19 and progressed rapidly through the ranks of the DJ community. A gig alongside techno legend Carl Cox in 1993 gave her widespread exposure and launched her on a series of appearances throughout the world.

And as if that weren't enough, Savage has also released material through Automatic Records, Tidy Trax and her own label, Freakshow. She has recently teamed up with Graham, with whom she has produced a mix disc and performed on a series of dates.

Graham shares Savage's modest beginnings, having begun his career as a video jockey assistant at the Ritz nightclub in New York City. There he caught the DJ bug, and eventually started playing in teen clubs. He was featured as a guest on MuchMusic's first *Winterlude* broadcast, which led to further appearances on *Electric Circus* and the station's Music Video Awards.

In the meantime, Graham began throwing his own parties, creating a successful series of events that garnered the attention of powers beyond the confines of Ottawa. Soon, he was playing with the Chemical Brothers, John Digweed and Kevin Saunderson.

As the flyer says, early arrival is recommended.

Where's Daisy?

Dex of Hazzard • Hard Times, Rebar • Thu, Nov 4 If you've ever found yourself in an Irish record shop and noticed a gentleman in a business suit lurking amidst the techno bins, it was probably Gavin MacDonagh. Under the clever moniker Dex of Hazzard, the young accountant leads a double life as a fierce techno technician, slicing up crowds in Dublin's electric club scene.

MacDonagh began buying records in 1996, although he lacked a proper set of decks. He had caught the techno buzz a few years earlier, and spent most of his night time exploring the throbbing beat of the clubs. When he was finally able to spin, he garnered a slot at The 13th Floor, which opened the door to a wealth of opportunities. He eventually spun as a resident at U2's club, The Kitchen, hosting a pure underground techno night called "Genius." As the night grew, so did its reputation, eventually earning the best club night prize at the 1999 Smirnoff Irish Music Awards. A spin-off at the Place of Dance was dubbed the best club night in the British Isles by *Mix-mag* magazine.

A day job in Vancouver brought MacDonagh to this side of the pond, where he continues his dual life. The Vancouver club Sonar gave him a spot on their weekly roster, and the sheer mass of revellers at his impromptu performance at Rebar a few months back nearly broke the dance floor. Clearly and understandably impressed, Rebar's Hard Times has invited MacDonagh back. If the sounds of Chris Liberator, Luke Slater, Adam Beyer and Billy Nasty make your heart race, make it your mission to check this Irish wizard out. Just don't ask him to do your taxes.

Old School Wax

Winter Fever '99 • Red's • Wed, Nov 10 DJ Craze may be the world champion turntablist in the DMC right now, but he'd better watch his wax. The Florida native bested Vancouver's DJ Wax at this year's World Championships in New York, but the Canadian DMC winner could be the next turntable dominator.

Metropolis Promotions likes DJ Wax. The local production company responsible for last summer's infamous riverboat parties aboard the Edmonton Queen has invited the Vancouver spinner out on more than a few occasions, and every time, he has fascinated crowds with his wild hip-hop mashes.

DJ Wax and his crew, including locals DJs Kwake and Ice, will headline Winter Fever '99, a dedicated old-school hip-hop and R&B gathering—and since the following day is a holiday for some, it might give you a chance to stay out a little later than usual.

Just remember that they'll be firing the cannons off on Remembrance Day at just past 11—in the morning. ☐

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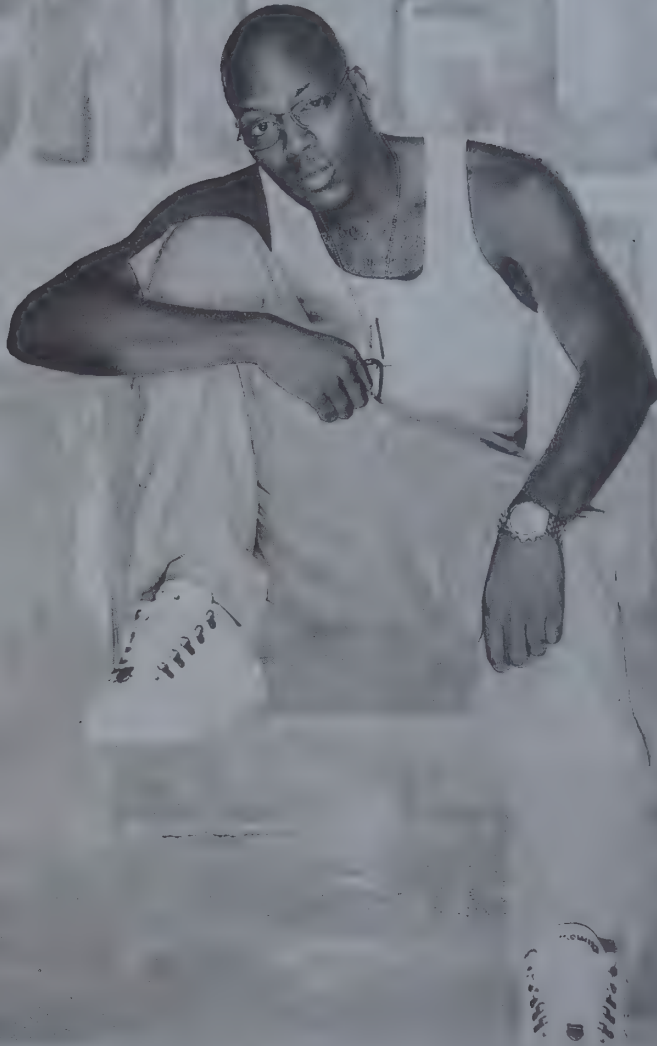
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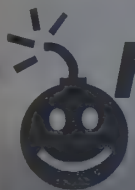


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hardtimes

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former resident dj at U2's club The Kitchen and The Pod in Dublin now resides in Vancouver and brings his hard beats to HARDTIMES!



nov. 11 donald glaupe seattle
(funky tekno tribe/moonshine)
the official FUN-tazia II warm-up party!
lots of CDs and other giveaways courtesy of moonshine
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nov. 18 OS/2 toronto

(destiny productions/boscaland records)
UK recording artist/UTV Artists/DAMN!
"one of Canada's finest trance DJs" - XL88 Magazine

nov. 25 dj huggie los angeles

(global energy musik/nokturnel) **NOKTURNEL**
"House, techno, tribal and all types of trance" is Huggie's modus operandi. In addition to DJing, Huggie is a busy producer, creating tracks for Phatt Phunk, Flagrant, and Funked Up.

dec. 2 dj hardware florida

(pure/toxik/streetbeat/ESP-sun/adrenalin records)

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DANNY TENAGLIA GLOBAL UNDERGROUND VOLUME 4: ATHENS (BOXED/THRIVE/WARNER)

Danny Tenaglia is the odd man out in the Global Underground series, in more ways than one. He's the only American DJ featured in the British series, and he's also the only true house DJ. Intentionally or not, Tenaglia has done something really special with this Athens installment, reflecting the U.S.'s melting-pot culture in this house-music stew by assembling producers with very different styles and very different origins all into one place.

Fork or spoon? Tenaglia's soup that eats like a meal might best be tackled with a shovel. The bass lines are deep, thick and murky, but also damn tasty, thanks in large part to the ingredients. Swedish kids like Jespar Dahlback and Carl Lekebusch simmer alongside the likes of Mac Zimms and Tilt. Lekebusch isn't known for house—some might think his inclusion here is tantamount to serving red wine with fish, but not so in chef Tenaglia's kitchen.

Meanwhile, BPT's "Moody" is a quirky, lingering vocal track that's also damn sexy. It's true Parisian house—I'm not talking Daft Punk, Cassius or Air, but the real French, the rude and nasty French, realized with Miss Kitten's "Frank Sinatra" and its instructions to "suck my dick" and "lick my ass." Vulgar? Hey, you can't make an

omelette without breaking a few eggs, and this delicacy is a welcome taste from the trance-heavy Global Underground series. ★★☆☆☆ —YURI WUENSCH

FRANKIE BONES COMPUTER CONTROLLED 2: LIVE IN CALIFORNIA (BML/INTERSOUND/PLATINUM)

A while ago, I had the opportunity to interview Joey Beltram. In addition to being an influential and damn good DJ, he's also a bit cantankerous. Few things piss Beltram off more than old-school DJs and producers who rest on their laurels, producing no new material or just rehashing old stuff. When cornered, these types often cry that their critics simply don't get it, man. Joey cries, "Bullshit"—and so do I.

Credit, then, is due to Frankie Bones with the experimental Computer Controlled 2. While he appears to spin an assortment of artists, in fact he's spinning all his own material that he pressed on to dub plates. The unsuspecting Oakland crowd was getting the bare Bones treatment, as it were. He's also created something I've been craving for a while now: a sense of energy and vibe that only a live show has.

Ultimately, though, the bottom line is the music, and this disc gets mighty tired mighty fast. "Introduction" kicks in with crowd noise and immediate immersion into hard beats. Good, but the banging plateaus and

there aren't enough peaks or valleys to make it interesting. Old-school techno aficionados might think I don't get it either—likely poisoned by trance or house. Maybe, but at least I didn't pay for it. ★★☆☆☆ —YURI WUENSCH

ELEVEN SHADOWS IRIAN JAYA (CHRONOGRAPH)

Ken Lee is the mastermind behind this 2-CD set of simple but effective ambient music, a very "deep-space" type of sound—lonely, haunting, beautiful in a creepy sort of way. Its only failing is that the introduction of human voices shatters the peaceful, transcendental quality of the music. Whenever actual voices enter the mix, it's like having a loudmouth sit one row behind you at the movies and attempt to impress his date by giving away the ending.

In fact, the first song of the first disc almost turns the listener off of the rest of the material for good, so intrusive are the vocals: "Kaiba" (which just might be Indonesian for "justifiable homicide") starts off sounding as though you're hearing it through some thick, viscous liquid. But the melody is soon interrupted by a child's off-key caterwauling, a sound so irritating that, were it introduced as evidence at a trial, could get a man off a murder rap. I can picture it now: "I know I used a machete and everything, your honour, but just listen to this!" ★★☆☆☆ —T.C. SHAW

vurb Weekly

BACKROOM VODKA BAR—10324 Whyte Ave • TUE: Noise Pollution, with DJs Cletus and Torso • WED: Roots, breaks and house with DJ Spit Milk and weekly guests • SAT: Funk, house with DJ Andy Pockett and Darren Pockett • SUN: Woosh, with drum 'n' bass with DJ Celcius

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • SUN: Revival 3000 with guest live performers

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • THU: Official Choclair Ice Cold CD Release Party, with Choclair, MC Deadly, Smashbenz, Won 18, DJ Instigate, Echo and the Bomb Squad • FRI: Any Request Night • SAT: R&B, Reggae, Soca, and Hip Hop with DJ Mad Max • SUN: Lucky Ladies Night with DJ Instigate

HANGER 11—11760-109 St. • SAT

NOV 13: Fun-tazia 2, with Mark EG, Marty McFly, Dean-O-Matic, Vinylgroover, SOS, Double D, Tomek, MC E By Gum, and more • SAT DEC 4: Madness, with Grandmaster Flash, Richard Mears, Phillipus Snoy, Graeme, Markem and more

LUSH/THE REV—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJ Sireny WED: Main—Classics with DJ Sun; Velvet—DJ Cziok • THU: Chemistry, with guest DJs—NOV 4: Mark Lewis; NOV 11: Domenic G vs. Delerious • FRI: Main—Dzejsun; Velvet—DJ Bluesun • SAT: Main—Mile High with DJ Jason LP; Velvet—Rockstar, with guest DJ S • SAT NOV 27: Madness warm up party, with Kris Needs (Prodigy), Tripswitch, Coup

NEW CITY LIKWID LOUNGE—10167-112 St., 413-4578 • WED: Motor, with weekly guest DJs and live

electronic music • FRI: Freedom, with DJs Nicky Miago, Jakob and guests—NOV 5: Serge, NOV 12: Deko-Ze • SAT NOV 6: Lady Buggin', with DJ Anne Savage (Leeds UK)

PLATINUM NIGHT CLUB—10018 105 St., 497-7933 • WED: Sin Night, with Mute and Phork • THU: mixed dance, hip hop, r&b and reggae • FRI: Platinum Fridays • SAT: Ruppie Sound System

REBAR—10551 Whyte Ave, 433-3600 • MON: 10551 Mondays, retro and hits with DJ Lefty • TUES: Main: Funky Habits, with DJs Spit Milk and Tripswitch and guests—NOV 9: Tyko vs. Ed Fong upstairs—No Sympathy For The ClubScene, with DJ Dougless • WED: World Domination, industrial with DJs Big Dada and Nik Roleya • THU: Main: Hard Times with Davey James and guest DJs—NOV 4: Dex of Hazzard (Vancouver), NOV 11: Donald Claude, NOV 18: OS2 • UPstairs—Good Times, retro and classics with DJs

SEE NEXT PAGE

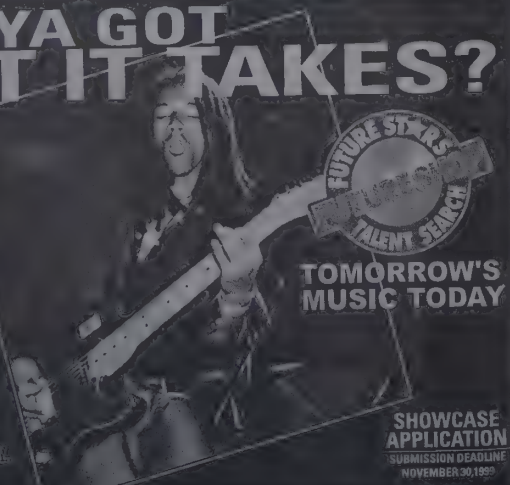
THINK YA GOT WHAT IT TAKES?



CMW is a once-in-a-lifetime opportunity to get your band while face over the 3000 artists and shake the industry and a chance to win a recording contract with Universal Music Canada. Submit your application to be considered one of the 350 hottest up-and-coming bands that will be selected to showcase in the



Send your tape/cd, photo and bio with a \$200 non-refundable application fee (money-order payable to C.A.M.A. Mail to: CANADIAN MUSIC WEEK P.O. Box 91016, 960 Bloor Street West, Toronto, Ontario M6P 2D2. All elements must accompany your application to be considered. We will select a maximum of 350 bands.



For more information call: (416) 699-9236 or Register on-line at

www.cmw.net



Electricity Thursday

Nov. 11th

MARK LENO

Planet Funk / B.C. / USA

Mark Leno is a multi-talented performer, producer, and DJ. He has been a part of the New York City underground scene since the late 1980s and has been a resident DJ at the New York City's most famous clubs, including the Paradise Garage and the Tunnel.

Nov. 12th

DOMINIC G & DELINQUENTS

Spinning progressive house music to funky beats, these two DJs are the perfect combination of style and substance.

Nov. 10th

CZECH

Stellar / Vancouver

One of Canada's top breakbeat DJs, we welcome his return to Edmonton.

Nov. 10th

NESTOR

Low Spirit / Germany

Germany's most successful and popular DJ, Nestor has been a resident at the Berlin's most famous club, the Berghain, since 1997. He has been a part of the Berlin's underground scene since the late 1980s and has been a resident DJ at the Berlin's most famous clubs, including the Berghain and the Tunnel.



Residents 50/50 (Nov. 8 & 9)

Guests will feature two featured artists, including surprise guests by Black & Blue. Drink specials: \$3.99 for 100% highballs, \$4.99 for domestic beers.

lush

10030 102st
Doors Open @ 8:30pm

Countdown 2000

Freedom Fridays

Nov. 11th

SERGE

Full Force / Toronto

Highly recognized for being one of the top hard trance DJs in Ottawa. Free admission w/ Lady Bugli tickets.

Nov. 12th

DEKO ZE

Subterfuge / PPM / Toronto

Official Monthly Residency Launch @ Freedom. If you haven't already heard of him, he is one of Canada's most recognized and respected DJs. He will be playing an extended 3 hr. set beginning at 11 p.m.

Nov. 10th

PASCAL

XFL / Vancouver

One of Canada's original progressive house DJs. He has played with the likes of Sasha & John Digweed and has performed legendary sets for Nexus Trance in the last 5 years.

Nov. 26th

Official Pre-party for "Good Vibes" (Emit Entertainment)

CHRISTOPHER LAWRENCE

Hook Recordings UK / City of Angels LA

If you missed his special at this year's Annual Nexus Gathering, make sure to catch him playing this time. He will also be giving out copies of his new mix compilation "Temptation".

ALEX WHITCOMBE

Steel Fish Records / London UK

Owner and manager of Steel Fish Records. A member of Gattara (along with Andy Cato). They have produced two Paul Van Dyk, Space Brothers, Paganini Traxx and William III.

Resident DJs:
Nicky Mingo and Jakob
Drink specials: \$2.75 for Longhorn &
Domestic and \$1.75 Shooters until
12am. \$6.00 Jugs until 10:30pm.

New City Suburbs
10167-112st Doors @ 9pm

Time Capsule

& X-tra Large present

Celebrate the New Year and the dawn of the new millennium with our exclusive headlining DJ line-up.

ADRENALINE RECORDS
(Adrenaline Records, Florida)

DAVE TRANCE
(Sonic Recordings, New York)

DEKO ZE
(Planet Funk, B.C.)

JULYAR
(Juliyar Productions, Regina)

ENDORPHIN
(Endorphin, Kelowna)

Note: Other international headlining and foreign DJ's to be confirmed.

Venue: Sportex Arena (Northlands Park, Edmonton, AB, Canada)

Time: 7:00pm - 9:00am, Date: Friday, December 31, 1999

Early tickets will be available at Colourblind & Divine exclusively for \$40 each (limited to 200) as of November 6. A first come first served policy in effect.

nexus-trance.com

smitty
pope



divine

plush

vurb

VUE
Weekly

vurb Weekly

Continued from previous page

Lefty and Slimboy • FRI: Boogie Nights Disco Express • Main—DJ Davey James; upstairs—DJ Slimboy SAT: Main—DJ Davey James • THU NOV 11: FunTazia 2 Pre Party with Donald Glaude (Seattle)

RED'S—Phase III, West Edmonton Mall, 481-6420 • WED NOV 10: Winter Fever 99 with DJ Wax (Vancouver); Kwake and Ice • WED NOV 24: Technotronic featuring Ya Kid K. and Black Box

THE ROOST—10345-104 St. 426-3150 • MON: DJ Jazzy/TUE: DJ Jazzy from 10 PM - 3 AM; WED: DJ Souless; THU: downstairs—DJ Dada; upstairs—DJ Mikee; FRI: downstairs—DJ Weena Luv; upstairs—DJ Mikee; SAT: Downstairs—DJ XTC; upstairs—DJ Code Red; Sunday: DJ Jazzy from 10 PM - 3 AM

SUBLIME (late night/after hours)—10147-104 St., Bsmr. 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: DJs Ariel & Roel and Tripswitch • SAT: DJ Dragon, Inside 9 and Crunchie • FRI DEC 3: Madness pre party, with Radar Kids, Dragon, and residents

charts

Dance Pool XL—Edmonton's Dance Pool

Top 20 Chart #38

For November 1, 1999

1. "Mambo No. 5"—Lou Bega (BMG)
2. "Blue"—Eiffel 65 (Popular/EMI)
3. "Heartbreaker"—Mariah Carey (Columbia/Sony)
4. "Unpretty"—TLC (LaFace/BMG)
5. "Make Me Love You"—Eclipse (Numuzik)
6. "Bills Bills Bills"—Destiny's Child (Columbia/Sony)
7. "Genie in a Bottle"—Christina Aguilera (RCA/BMG)
8. "My Love Is Your Love"—Whitney Houston (Arista/BMG)
9. "Turn Around"—Challenge Experience (J/C/Unidisc)
10. "Can't Get Enough"—Soul Searcher (Sugarfoot)
11. "Five Fathoms"—Everything But the Girl (Warner)
12. "Is It Love"—Chili HiFi (Hi Bias)
13. "2 Times"—Ann Lee (Universal)
14. "Got The Groove"—SM Trax (SPC/Universal)
15. "September '99"—Earth Wind &

Fire (Sony)

16. "Feel Good"—Swift (Numuzik)
17. "Can't Stop Thinking About You"—YBZ (Hi Bias/Attic)
18. "What You Need"—Powerhouse with Duane H (SR/Tycoon)
19. "Arriba"—Joëe (Universal)
20. "Everybody Get Up"—Capriccio (Sugarfoot/Select)

Balance Promotions Chart

Week Ending October 29, 1999

1. "Heaven Scent"—Bedrock (Evolution Remix) (Bedrock)
2. "Everytime"—Lustral (Timo Maas/Way Out West/Mike Koglin Remixes) (Hooj Choons)
3. "Up in Flames"—Satoshi Tomie (Bedrock Remix) (INCredible)
4. "Andromeda / Paradigm"—Justin O'Brien & Joy (Fade)
5. "Forsaken"—Highland (Original & Fade Remixes) (Vapour)
6. "Mess With Da Bull"—RR Workshop (Pappa & Gilbey Remix) (Avante Garde)
7. "Far Love"—Auroron (Musicnow)
8. "Mercury & Solace"—BT (Pioneer)
9. "Elements EP"—Medway (Hooj)

Choons)

10. "Feeling You"—Indoctrinate (Remixes) (Bonza)

DJ Spilt Milk—Basskwake/CJSR Catch The Beat Top 10

1. "Spaceship"—DJ Icey (Zone)
2. Global Warning—Rascalz (BMG)
3. "Ecology"—Mathematik (Beat Factory)
4. Analog Worms Attack—Mr. Oizo (F Comm)
5. "Rock Right"—Hardwire (Kingsize)
6. Coded Language—Krust (Talking Loud)
7. "2 da 1"—Capone (Hard Leaders)
8. "Energy"—DJ Sappo (Advisory)
9. "Rise"—Eddie Amador (Yoshitoshi)
10. The Antidote—The Wiseguys (Mammoth)

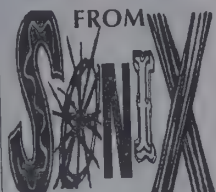
DJ Slimboy—Rebar

Top Ten for November 1

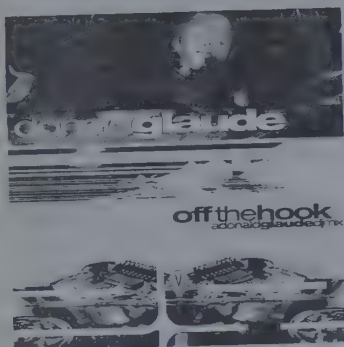
1. "Stop the Rock"—Apollo 440 (Mint Royale remix) (Sony)
2. "Around the Fatboy"—Unknown (white)
3. "In & Out Right Now"—One Phat Deeva (Olav Basoski remix) (Defected)

4. "Get Get Down"—Paul Johnson (Fuel)
5. "Seven Days and One Week"—BBE (remixes) (Addictive)
6. "Rendez-Vous"—Basement Jaxx (XL)
7. "Avenue"—Paul Van Dyk (Deviant)
8. "Out of Control"—Chemical Brothers (Sasha remix) (Virgin)
9. "Lime"—Circulation (Primary)
10. "Roll With Da Funk"—James Brown (Ruff Driverz remix) (Edel)

GET YOUR TUNES



10351 82 Ave 439-3729



MOONSHINE OVER THE PRAIRIES **THURSDAY, NOVEMBER 11 @ REBAR** THE OFFICIAL FUN-TAZIA 2 WARM-UP PARTY **FEATURING DONALD GLAUDE**

LOTS OF GIVEAWAYS COURTESY OF

AND **vurb**

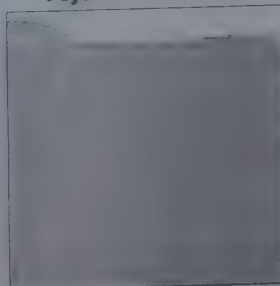
Donald Glaude's "Off The Hook" and these other great Moonshine titles only

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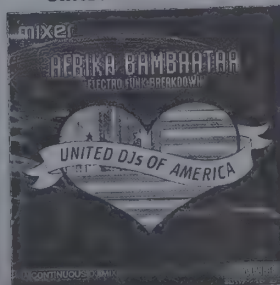
DJ Emie



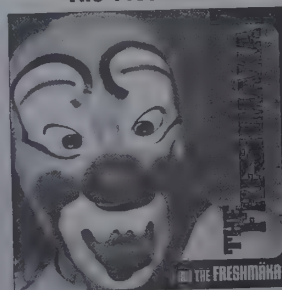
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United DJ's Vol. 13



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THE WORLD'S BEST MUSIC STORES

new sounds

reVUEs of this week's
newest discsSPEEDEALER HERE COMES DEATH
(ROYALTY RECORDS)

Okay, you can admit it. We've all fantasized about watching one of our worst enemies meet a painful demise. I mean, if you knew you could off just one person—and be sure of getting away with it—would you?

That's the musical question posed by Dallas's Speedealer in their latest release. From bellows like "Goddamnit, I hate you better!" (From "Hate You Better") and "I've got a hundred million ways to make you bleed, gonna show you one right now" ("Creami #1"), Speedealer proves they're the band to have on the stereo while you're preparing for a special day at high school, if you can catch my drift. It's a mix of psychotic screams and belching guitar blasts that aims for the abdomen, not the head.

And it's fantastic stuff. Speedealer was at the party where certain members of the Dallas Stars put a dent in the Stanley Cup. (It was tossed off a roof and missed the intended target—a swimming pool.) With *Here Comes Death*, Speedealer attempt to put a dent in your brain.

Did I mention that this album rules? ★★★★★ —STEVEN SANDOR

BILL LASWELL IMAGINARY CUBA
(BMG)

Like Brian Eno, an artist completely different from him (although they have collaborated), Bill Laswell is a difficult figure to sum up or pigeonhole. As musician, composer, facilitator and most significantly, producer, Laswell has taken sounds from absolutely everywhere and shaped them into a body of work as recognizable as it is

uncategorizable, bridging a gap between traditionally incompatible audiences with his incredibly large catalogue, which includes work with Herbie Hancock, Ryuichi Sakamoto, Rhythm Killers and the ear-crushing sonic assault of Last Exit. Taking inspiration from William Burroughs and Brion Gysin's cut-up philosophy, he has redefined the creative boundaries of funk, dub, ambient, noise, rap, reggae, jazz, avant-garde and world music by cutting, pasting and re-focussing, always with the emphasis on rhythm. As he himself once put it, "To me, we're all playing the same stuff."

Right from its dreamlike opening track, "Habana Transmission," *Imaginary Cuba* settles you into the surreal sonic universe Laswell is such a master of. Using a variety of diverse found sounds and performances from the country's rich cultural heritage, Laswell creates a sensitive yet trippy deconstruction of Cuban music that's simultaneously altogether different and new—imaginary. Time becomes elastic, like walking down a Havana street where the sounds and voices and music from different doorways and windows intermingle in the heat and get into an aural travelogue. There's the dubbed-out echo of choruses, drumming, a tinkling of a piano somewhere in the distance, a guitar playing a simple melody over and over... at times it's ambient, at others, fiercely energetic. If *Buena Vista Social Club* is a masterful display of Cuba's folk music, *Imaginary Cuba*, with performances taken from Los Ibellis, Raul Planas, Guillermo Pompa and many others, is a psychedelic stroll down the back alley while the masters rehearse, smoke, fan themselves and dance. It would be superfluous to comment on particular tracks; the whole weaves in and out until you are lost in the trancelike rhythms. If you crave musical adventure, this *Imaginary Cuba* is well worth the visit. ★★★★★ —JOSEF BRAUN

MARTIN DENNY MUSIC FROM
"BREAKFAST OF CHAMPIONS"
(CAPITOL)

Martin Denny began his career in the '50s as a jazz pianist, but after a series of gigs in Polynesian-themed restau-

rants, he began writing dreamy, sinuous compositions that conjured up Technicolor images of exotic, hot-blooded locales, especially Hawaii, Indonesia and the Far East. He's like a suburban David Byrne without the irony, an instrumental Yma Sumac, a more easygoing Esquivel.

The soundtrack for Alan Rudolph's film version of Kurt Vonnegut's book *Breakfast of Champions* collects 14 of Denny's best instrumentals, including his most familiar tune, "Quiet Village," whose stately melody, exotic instrumentation and liberal use of bird calls and animal noises set the pattern for most of Denny's future compositions.

Unlike most music that's been reused as part of the "lounging music" craze, though, Denny's music isn't quite tacky enough to be laughable. In fact, it's often strangely beautiful and weirdly relaxing—the very definition of "easy listening music." This disc is about as authentically Polynesian as a Sears catalogue tiki torch, but it still has the power to transport you to exotic corners of your imagination. ★★★★★ —PAUL MATWYCHUK

THE SADIES PURE DIAMOND GOLD
(BLOODSHOT)

In the grand tradition of surf-punk music, all the way from Dick Dale to Teisco Del Ray to contemporaries like Shadowy Men on a Shadowy Planet and the Supersuckers (during their hardcore country phase), the Sadies' latest focusses on olde-time country with a vengeance—each of the album's 20 tracks wears hokey like a badge.

Some of the songs (particularly the opener, "16 Mile Creek" and "Medicine Ball") are amphetamine-fueled excursions into breakneck rockabilly, while on others, the Sadies downshift into glorious white-trash gospel, hillbilly-style ("Higher Power"), a sound that conjures up all the harsher scenes from *Deliverance*.

Pure Diamond Gold demonstrates just how far off the path so-called "new country" has strayed from its roots, to the point where a casual channel-surfer could easily mistake the Nashville Network for MuchMusic.

SEE NEXT PAGE

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REBAR

FRIDAY 05

BOOGIE NIGHTS DISCO EXPRESS

UPSTAIRS: DJ SLIMBOY

MAIN LEVEL: DJ DAVEY JAMES

CANADIAN 9¢ UNTIL 9PM (\$2.50 ALL NIGHT LONG)

SATURDAY 06

UPSTAIRS: REMOVAL FROM VANCOUVER

WITH CHOKE SPLIT CD RELEASE PARTY

MAIN LEVEL: DJ DAVEY JAMES

\$1.50 HIBALLS & \$7.00 JUGS TIL 10:30 PM

SUNDAY 07

MAIN LEVEL: DJ BIG DADA

alt.rawk for the masses

\$1.75 PINTS UNTIL MIDNIGHT

MONDAY 08

MAIN LEVEL: 10551 MONDAYS

DJ LEFTY plays retro and requests

\$6.25 DOMESTIC JUGS & \$1.00 HIBALLS
TIL MIDNIGHT

TUESDAY 09

MAIN LEVEL: FUNKY HABITS w/SPILT
MILK & TRIPSWITCH with TYKO
& ED FONGUPSTAIRS: NO SYMPATHY FOR THE
CLUB SCENE w/P.R. DOUGLESS
punk, ska & rock 'n' roll

\$1.50 HIBALLS & \$7.00 PITCHERS TIL MIDNIGHT

WEDNESDAY 10

MAIN LEVEL: WORLD DOMINATION TOUR
w/ DJs BIG DADA and NIKROFEELYA
goth & industrial

\$1.50 HIBALLS & 25¢ DRAFT UNTIL MIDNIGHT

THURSDAY 11

MAIN LEVEL: HARD TIMES SPECIAL EVENT
FUN-TAZIA II PRE PARTY
with DONALD GLAUDE(funky tekno tribe/moonshine - seattle)
and DJ DAVEY JAMES rebar resident

WIN CDS AND OTHER PRIZES, INCLUDING TIX TO FUN-TAZIA III

UPSTAIRS: GOOD TIMES
funky retro with DJ SLIMBOY

.75¢ HIBALLS/\$6.25 DRAFT JUGS TIL 11PM

COMING
EVENTSFRESHBREAD / SAT. NOVEMBER 13
(vancouver) featuring RBB from SNFU / with guest DJ STEB SLVTRICKY WOO / FRI. NOVEMBER 19
with guests FLASHBREAD and P.R. DOUGLESS in the DJ boothTHE MANTS / SAT. NOVEMBER 27
(calgary) with THE FORTY FIVES and P.R. DOUGLESS on the deckDJ HARDWARE / THU. DECEMBER 2
(florida-toxik rec.) HARD TIMES with DJ DAVEY JAMES

FILM Weekly



If you were going to remake a classic silent film starring Buster Keaton, who would you cast in the lead? Bill Irwin? Steven Wright? How about fresh-faced perpetual preemie Chris O'Donnell? That's who the creators of *The Bachelor* went with when they decided to update Keaton's fear-of-marriage comedy *Seven Chances* for the '90s. That unpleasant noise you're hearing is a nation of film critics grinding their teeth.

NEW THIS WEEK

The Bachelor (CO, GR) Chris O'Donnell stars alongside Mariah Carey and Brooke Shields in this romantic comedy about a man who stands to inherit \$100,000,000 if he gets married within 24 hours.

Bad Money (P2) Graham Greene and Karen Sillas star in director John Hazlett's satire about average citizens driven to extreme acts by their need for money.

The Bone Collector (CO) Denzel Washington and Angelina Jolie star in *Patriot Games* director Phillip Noyce's suspense film about a quadriplegic forensic expert and a rookie female cop on the trail of a serial killer. Based on the book by Jeffery Deaver.

Breakfast of Champions (FP) Bruce Willis, Nick Nolte and Albert Finney (as Kilgore Trout) star in *Choose Me* director

Alan Rudolph's adaptation of Kurt Vonnegut's satirical novel about a used-car dealer who goes insane.

The Divine Ryans (GA) Pete Postlethwaite, Mary Walsh and Robert Joy star in director Stephen Reynolds's comedy-drama about a boy growing up in 1960s Newfoundland who begins having vivid nightmares following his father's suicide. Based on the novel by Wayne Johnston.

Global Visions Festival (M) A festival of Canadian and international documentaries on social issues largely ignored by the mainstream media. *Thu-Sun, Nov 4-7*, Zeidler Hall, The Citadel and Library Theatre, Stanley A. Milner Public Library; 414-1052

The Insider (CO, FP) Al Pacino, Russell Crowe and Christopher Plummer star in *Heat* director Michael Mann's fact-based film about Jeffery Wigand, the whistleblower whose testimony exposed illegal

practices in the tobacco industry.

Pal Joey (EFS) Frank Sinatra, Kim Novak and Rita Hayworth star in this 1957 film version of Rodgers and Hart's Broadway musical about a man who dreams of building his own upper-class nightclub. *Mon, Nov 8, 8pm*; Provincial Museum Auditorium, 102 Ave & 128 St

Pokémon the First Movie: Mewtwo Strikes Back (CO, FP) In this big-screen version of the popular video game and animated cartoon, havoc breaks out when scientists genetically create a new Pokémon.

FIRST-RUN MOVIES

The Adventures of Elmo in Grouchland (CO, FP) Mandy Patinkin, Vanessa Williams and Kevin Clash (as Elmo) star in director Gary Halvorson's adventure about the famous muppet's journey to a faraway land in search of his cherished blue blanket.

American Beauty (CO, FP) Kevin Spacey, Annette Bening, Mena Suvari and Chris Cooper star in director Sam Mendes's comic drama about a dissatisfied suburban husband who makes a dramatic decision to revitalize his life.

Austin Powers: The Spy Who Shagged Me (CO) Mike Myers and Heather Graham star in the further adventures of cryogenically preserved, time-travelling swinger-slash-photographer-slash-international spy Austin Powers.

Bats (CO) Lou Diamond Phillips, Dina Meyer and León battle genetically mutated bats in this horror movie from *Cannosaur* 2 director Louis Morneau.

The Best Man (CO) Taye Diggs, Nia Long and Harold Perrineau star in this romantic comedy about a commitment-phobic writer who reunites with several faces from his past while preparing to marry off an old college friend.

Blue Streak (CO) Martin Lawrence and Luke Wilson star in *Flubber* director Les Mayfield's action-comedy about a jewel thief masquerading as a policeman.

Bringing Out the Dead (CO, FP) Nicolas Cage stars as a strung-out New York City paramedic overwhelmed by personal demons and urban chaos in *Goodfellas* director Martin Scorsese's

fast-paced comic drama. Screenplay by Paul Schrader.

Buena Vista Social Club (P) Producer Ry Cooder, Ibrahim Ferrer and Rubén González are featured in Paris, Texas director Wim Wenders's documentary about the musicians of Cuba's Buena Vista Social Club.

Crazy in Alabama (CO) Melanie Griffith, David Morse, Lucas Black and Meat Loaf star in actor-turned-director Antonio Banderas's film about a backwoods Southern boy who learns about life from his Aunt Lucille, an eccentric aspiring actress. Based on the novel by Mark Childress.

Double Jeopardy (CO, FP) Ashley Judd and Tommy Lee Jones star in *Driving Miss Daisy* director Bruce Beresford's thriller about a woman out for revenge after being framed for the murder of her husband.

Drive Me Crazy (CO, GR) Melissa Joan Hart and Adrian Grenier star in this romantic comedy about two mismatched teenage neighbours who date each other in order to inspire jealousy in their respective romantic prey.

Everest (SC) Liam Neeson narrates director David Breashears's IMAX documentary about the efforts of a group of four men and women to conquer the world's tallest mountain.

Extreme (SC) Director John Long's IMAX film on extreme outdoor sports covers skiing in Alaska, climbing in Utah and surfing 20-metre waves in Hawaii.

Fight Club (CO, GR) Brad Pitt and Edward Norton star in *Seven* director David Fincher's violent drama about a bored white-collar worker recruited by a charismatic friend into participating in a series of underground boxing matches. Based on the novel by Chuck Palahniuk.

Grey Owl (CO) Pierce Brosnan and Ann Galipeau star in *Gandhi* director Richard Attenborough's film based on the true story of the Englishman who came to Canada to live out his dream of becoming a "Red Indian."

The House on Haunted Hill (CO, FP) Geoffrey Rush, Famke Janssen and Taye Diggs star in this remake of the 1958 thriller about a millionaire who offers a group of people \$1,000,000 each if they volunteer to spend the night in a haunted house.

Inspector Gadget (FP, GR) Matthew Broderick and Rupert Everett star in director David Kellogg's family comedy about a bumbling police inspector with 14,000 mechanical devices grafted onto his body.

The Limey (CO) Terence Stamp and Peter Fonda star in *Out of Sight* director Steven Soderbergh's film about an aging but still dangerous crook searching Los Angeles for clues as to his daughter's death.

Music of the Heart (CO, FP) Meryl

Streep, Angela Bassett and Gloria Estefan star in *Scream* director Wes Craven's tear-jerker about a dedicated teacher's struggle to teach the violin to the underprivileged students of a Harlem school.

Mysteries of Egypt (ESSC) Director Bruce Neibaur's IMAX documentary about archaeological investigations into ancient Egypt.

Mystery, Alaska (FP) Russell Crowe, Hank Azaria, Mary McCormack and Burt Reynolds star in *Austin Powers: The Spy Who Shagged Me* director Jay Roach's comedy-drama about a hockey game between a ragtag team from a tiny town in Alaska and the New York Rangers. Screenplay by David E. Kelley.

Random Hearts (CO) Harrison Ford and Kristin Scott Thomas star in *Out of Africa* director Sydney Pollack's romance about a police detective and a politician who discover their recently deceased spouses were having an affair.

Runaway Bride (CO) Julia Roberts and Richard Gere star in *Pretty Woman* director Garry Marshall's romantic comedy about a cynical newspaper reporter who falls in love with a woman with a history of deserting men at the altar.

The Sixth Sense (CO, FP, GR) Bruce Willis stars in *Wide Awake* director M. Night Shyamalan's supernatural thriller about a child psychologist who tries to uncover the truth about a terrified eight-year-old boy's paranormal powers.

The Story of Us (CO, GR) Michelle Pfeiffer and Bruce Willis star in *Misery* director Rob Reiner's about a couple who arrive at a crossroads after a bumpy 15 years of marriage.

Superstar (FP) *Saturday Night Live*'s Molly Shannon brings Mary Katherine Gallagher, the loveliest Catholic school-girl with the overactive fantasy life, to the big screen. Directed by *The Kids in the Hall*'s Bruce McCulloch.

T-Rex: Back to the Cretaceous (SC) Peter Horton and Liz Stauber star in *The Lawnmower Man* director Brett Leonard's 3-D IMAX film about a paleontologist's daughter who travels back in time to the Cretaceous era.

Three Kings (CO, FP) George Clooney, Mark Wahlberg and Ice Cube star in *Flirting With Disaster* director David O. Russell's action-drama about a group of American soldiers in Iraq at the end of the Gulf War who are determined to steal a huge cache of gold hidden near their desert base.

Three to Tango (CO, FP) Matthew Perry, Neve Campbell and Dylan McDermott star in this romantic comedy about a man who pretends to be gay while keeping tabs on the mistress of a very rich prospective client.

Twin Falls Idaho (P) Real-life twins Mark and director Michael Polish star in this strange drama about a woman who disrupts the lives of a pair of reclusive conjoined twins.

CHRIS O'DONNELL RENÉE ZELLWEGER



THE BACHELOR

OPENING FRIDAY, NOVEMBER 5
Check local listings for locations and showtimes. Rating: 14A

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
ESSC: Edmonton Space & Science Centre IMAX, 452-9100
FP: Famous Players

GA: Garneau Theatre, 433-0728
GR: Grandin Theatre, 488-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
P2: Princess II Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM: 484-8581

FAMOUS PLAYERS

SHOWTIMES EFFECTIVE:
FRI, NOVEMBER 5-THU, NOVEMBER 11, 1999.

PARAMOUNT THX	10203 Jasper Rd.	429-1007
HOUSE ON HAUNTED HILL (14A) THX	gory violence	Fr Mon Tue Wed Thu 7:30 9:30 Sat Sun 4:30 7:00 9:30
SILVERCITY	WEM	444-1042
AMERICAN BEAUTY (18A) THX	dissatisfying content	Fr Sat Sun Mon Tue 12:30 3:40 5:40 7:40 9:40 Wed Thu 12:30 3:40 5:40 7:40
BRINGING OUT THE DEAD (14A) THX	dissatisfying content	Wed Thu 1:00 4:10 7:10 10:20 Fr Sat Sun Mon Tue 1:00 4:10 7:10 10:20 Lansdowne Fr Sat 12:30
DOUBLE JEOPARDY (14A) THX	course language	1:20 4:30 7:40 10:50
ELMO IN GROUCHLAND (G) THX	Fr Sat Sun Mon Tue	2:00 4:35 Wed Thu 2:00
EVEREST (IMAX) (G) Fr Mon Tue Wed Thu	2:00 5:45 8:15 Sat Sun 8:15	
EXTREME (G) Sat Sun	3:00	
HOUSE ON HAUNTED HILL (14A) THX	gory violence	Fr Sat Sun Mon Tue 1:00 3:30 7:00 9:30 Lansdowne Fr Sat 12:30
INSIDER, THE (14A) THX	1:45 5:00 8:30 Fr Sat Sun Mon Tue	12:45 4:00 7:20 Lansdowne 10:40 Wed Thu 12:10 4:00 7:20
INSPECTOR GADGET (G) Fr Sat Sun Mon Tue	1:35 3:50	
MYSTERY, ALASKA (14A) THX	course language, suggestive content	Fr Sat Sun Mon Tue 4:40 7:10 Lansdowne Fr Sat 12:30
POKEMON (PG) THX	Wed Thu 12:15 2:30 4:45 7:00 9:15 Wed Thu 12:40 3:00 5:15 7:40 9:40	
THE SIXTH SENSE (14A) THX	Fr Sat Sun Mon Tue	1:50 4:40 8:00 Lansdowne Fr Sat Sun Mon Tue 10:45 Wed Thu 1:50 5:00 8:20 Lansdowne Thu 10:45
SUPERSTAR (14A) THX	1:25 3:30 6:30 9:30	

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(AT PARTICIPATING THEATRES)

(at performances prior to 6:00 pm)

EXCEPT SATURDAY, SUNDAY & STATUTORY HOLIDAYS

THREE KINGS (18A) THX	Fr Sat Sun Mon Tue 1:40 4:30 7:50 Lansdowne 10:40 Wed Thu 1:30 4:20 7:40
THREE TO TANGO (14A) THX	Fr Sat Sun Mon Tue 1:30 4:15 7:10 Wed Thu 1:30 4:15 7:15 10:10
T-Rex (IMAX 3D) PG	*12:45 3:15 4:30 7:00 9:30 Lansdowne 12:45
WESTWIND CTR.	111 Ave. & Grand Rd. 450-072
BREAKFAST OF CHAMPIONS (25A) Fr Sat Sun Mon Tue	3:30 7:30 11:30
DOUBLE JEOPARDY (14A) course language	Fr Mon Tue Wed 7:00 9:35 Sat Sun 2:30 4:40 7:00 9:25
HOUSE ON HAUNTED HILL (14A) gory violence	Fr Mon Tue 7:15 9:35 Sat Sun 4:30 7:15 9:35 Wed 4:35 7:15 9:35 10:40
INSIDER, THE (14A) Fr Mon Tue Wed 8:30 Sat Sun Tue	2:00 5:15 8:30
POKEMON (PG) *Wed 4:45 9:15 Thu 2:10 4:30 6:45 9:15	
THREE TO TANGO (14A) Fr Mon Tue 7:30 Sat Sun 2:10 4:30 7:05	
CATWAY 8	29 St. & Calgary Trail 430-0307
AMERICAN BEAUTY (18A) *Wed 7:10 9:40 Thu 2:30 4:45 7:10 9:40 Fr Mon Tue 7:10 9:40 Sat Sun 2:30 4:45 7:10 9:40	
DOUBLE JEOPARDY (14A) *Course Language	Fr Mon Tue Wed 7:30 10:00 Sat Sun 2:35 5:00 7:30 10:00
HOUSE ON HAUNTED HILL (14A) gory violence	Fr Mon Tue Wed 7:15 9:35 Sat Sun 4:25 7:15 9:35
INSIDER, THE (14A) Fr Mon Tue Wed 8:30 Sat Sun Tue	2:00 5:15 8:30
MUSIC OF THE HEART, (G) Fr Mon Tue Wed 7:15 9:45 Sat Sun Tue	2:05 4:40 7:15 9:45
POKEMON (PG) *Wed 4:45 9:00 Thu 2:10 4:35 6:45 9:00	
THE SIXTH SENSE (14A) Fr Sat Sun Mon Tue	2:15 4:30 6:50 9:10
THREE KINGS (18A) graphic violence	Fr Mon Tue 7:00 9:25 Sat Sun 2:10 4:35 7:00 9:25

MOVIES 1/2

130 AVE., 50TH STREET 472-9779

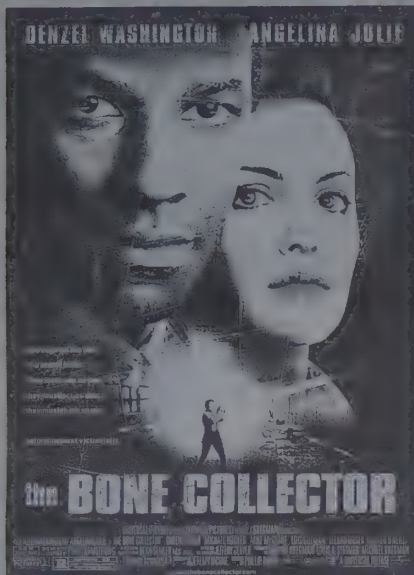
Showtimes effective:
FRI, NOVEMBER 5-THU, NOVEMBER 11, 1999.

MICKEY BLUE EYES	14A
Sat Sun 11:55 Daily 7:00 4:40 7:05 9:35 Midnight Infall 11:45	
BOWFINGER	PG
beginning language Sat Sun 11:10 Daily 1:30 3:30 5:40 7:55 10:10 Midnight Infall only 12:35	
THE THOMAS CROWN AFFAIR	14A
Sat Sun 11:40 Daily 7:05 4:30 7:10 9:40 Midnight Infall 12:35	
MYSTERY, ALASKA	PG
crude content Sat Sun 11:30 Daily 1:30 4:30 7:00 9:35 Midnight Infall only 12:05	
DUDEY DO-RIGHT	G
Sat Sun 11:45 Daily 1:35 3:25 5:15 7:05 9:30 Midnight Infall 11:10	
THE 13TH WARRIOR	14A
violence & gory scenes Sat Sun 12:00 Daily 3:25 4:50 7:10 9:45 Midnight Infall 12:15	
CHILL FACTOR	14A
violence & gory scenes Sat Sun 11:25 Daily 1:45 4:00 7:50 10:15 Midnight Infall only 12:15	
THE BLAIR WITCH PROJECT	14A
dissatisfying content, course language Sat 9:40 Midnight Infall 11:40	
DEEP BLUE SEA	14A
gory scenes Daily 12:05 2:30 5:15 7:35 10:05 Midnight Infall 12:15	
INSPECTOR GADGET	G
Sat Sun 11:35 Daily 1:35 3:25 5:15	
THE HAUNTING	PG
beginning scenes, not suitable for younger children Daily 7:15 9:35 Sat Sun 11:10 Daily 1:35 4:35 7:10 9:30 Midnight Infall 12:15	
AMERICAN PIE	18A
Sat Sun 12:31 Daily 1:35 5:15 7:45 10:00 Midnight Infall 12:15	
TARZAN	G
Sat Sun 12:10 Daily 2:35 5:10 7:40	
AUSTIN POWERS 2	14A
Sat Sun 11:10 Daily 1:35 4:35 7:10 9:30 Midnight Infall Sat Sun 11:10	
BIG DADDY	PG
course language Sat Sun 11:50 Daily 2:15 4:35 7:40 9:55 Midnight Infall only 12:00	

BY MERRIN SULLY

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Divine Ryans not blessed

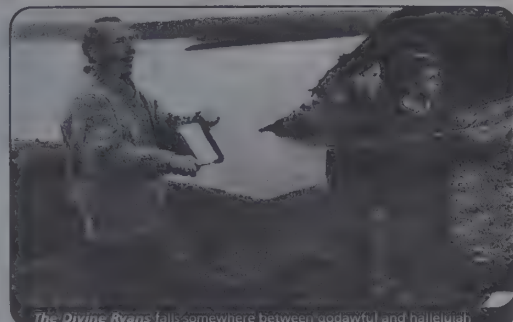
Comedy falls under
weight of own
good intentions

BY KEN EISNER

The road to narrative confusion is paved with very fine intentions in this overly deliberate tale of growing up scared and Catholic in Maritime Canada. A too-subdued tone of cautious irreverence ultimately obscures good writing and some arresting imagery in *The Divine Ryans*, a nice-try effort from new director Stephen Reynolds.

If the film's claustrophobic Newfoundland setting were more obviously set in the 1960s, it might have been easier to identify with the problems of nine-year-old Draper Doyle Ryan (the bland Jordan Harvey), who loses his hockey-loving father (Robert Joy) to an apparent suicide, then has nightmares about pucks falling from the sky in what is too gleefully called an "apocalypse." (The anachronistic dialogue doesn't help, but those black-and-white TV images, glimpsed more than an hour into the proceedings, do.)

In the film's sketchy psychology—underscoring the fact that Dad was hiding more than Stanley Cup memorabilia in his closet—the boy is haunted by a fear of female sexuality, which takes the nightmare form of the Momtaur, his half-naked mother prowling around in



The Divine Ryans falls somewhere between godawful and hallelujah

an elk suit!

Wayne Johnston's script, adapted from his own successful novel, takes pains to describe the lad's mother, who came from far away, as an ignorant small-town hick, but *Seinfeld* veteran Wendel Meldrum (the "low talker" in the infamous "puffy shirt" episode) plays her as a sophisticated, modern type. The lad also has a sharp-witted bohemian uncle (England's Pete Postlethwaite, doing an okay accent transplant), and sitcom-savvy little sister (Genevieve Tessier).

The lore of the Ryans

For some reason, this fortress of sanity, which should be enough to save a kid from the crushing conformity around him, is no match for a ferocious aunt (Mary Walsh) who's also the local undertaker, as well as other

relatives in the black togs of priests and nuns. The message is that the church will get you, no matter what—but it that were true, there wouldn't be so many knowing memoirs like this one.

The film has an impressively stylized (if overly dark) look, undercut by the usual soundtrack schmaltz and even more so by repetition that drives all of the director's best effects into the ground. Big set pieces, such as the cravat-wearing uncle's psychological attempt to "oral-ize" the boy (i.e., instead of anal-izing him), come off as feeble and ill-considered—especially given the material's gay subtext. The flick doesn't connect, anyway, in no small part because of its young male lead who seems to have been picked out of a cattle call. ☹

The Divine Ryans

Garneau Theatre • Opens Fri, Nov. 5

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Landmark musical still potent 70 years later

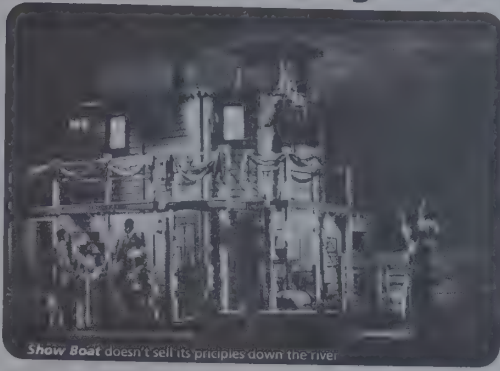
By PAUL MATWYCHUK

It's almost impossible to overstate the importance of Jerome Kern and Oscar Hammerstein's epic 1927 musical *Show Boat* in the history of American musical theatre. At a time when most musicals consisted of disposable, practically interchangeable songs, *Show Boat*'s tightly woven score (with songs like "Cotton Blossom" and "I Still Suits Me" musically related to the show's signature number, "Ol' Man River") did as much as the dialogue to develop the show's characters.

In the roaring '20s, musicals were regarded as just about the most trivial theatrical form imaginable: fluffy comedies periodically interrupted by sexy chorus girls. By contrast, *Show Boat*'s tumultuous story—set largely on the Cotton Blossom riverboat, where a troupe of actors performs melodramas and revues up and down the Mississippi—handled complex, adult themes such as broken marriages, alcoholism and miscegenation, and its plot spanned nearly 40 years. It was so far ahead of its time that it would be close to two decades before the precedent it set was followed up on.

"Dealing with these social issues was a turning point in the history of musicals," says Clayton Phillips, the director of the *Show Boat* touring revival that arrives in town this week. "Although, these days, the production seems a little politically incorrect."

That's putting it mildly: when a lavish production of *Show Boat* was planned to inaugurate Toronto's North York Centre for the Performing Arts in 1993, black activists in the city, outraged by what they saw as the show's sentimentalized treatment of an ugly period in American history and the stereotypical depiction of its black characters, picketed the theatre. Some went so far as to call the show and Edna Ferber's source novel "hate literature."



Show Boat doesn't sell its principles down the river

"Suits Me"? Fine!

Phillips is sensitive to the volatile nature of the show's material. "We haven't shied away from those issues," he says. "They're so present in the piece that you can't get away from them. But one of the first things we did when we started working on the show was to bring in several African-American collaborators who would have input on the creative end."

Emboldened by a suggestion from his black choreographer, Phillips even decided to reinstate into the score the song "I Still Suits Me," in which the black stevedore

loosely defends his lazy, easygoing ways to his impatient wife Queenie. "I believe we've enhanced their character development with the song," Phillips says. "We've put it closer to the beginning, where it becomes less of a song about a stereotypical black couple and more of a statement on who these two characters are—and it's quite lovely, I think."

Whatever floats your Boat

Performing these kinds of adjustments and rearrangements to the show was made possible by virtue of the fact that there is no standard version of the *Show Boat* score or script. Some of the musical num-

bers that were dropped in 1927 during its out-of-town previews went missing until they were rediscovered in 1988; also, Kern and Hammerstein wrote some songs especially for the 1936 movie version. "I was very lucky," Phillips says. "The Rodgers and Hammerstein Foundation was very willing to share information with me and talk about what changes I could and could not make to the play. The song 'If I Could Play the Lover's Part,' for instance, had never been in a production of the show until this one. Without veering away from the original intent of the piece, I was still given a lot of freedom to make it very personal."

Phillips also decided to tone down the show's more egregious bits of racial insensitivity—you're not about to see a reprise of Irene Dunne's blackface routine from the '36 movie, for instance. But don't underestimate the sophistication of this show, either—in its problematic but passionate exploration of the racial divide, it's the closest thing to *Huckleberry Finn* in the musical canon. And at its best—in songs like "Ol' Man River" and "Misery's Comin' Aroun'—it condemns racism in language much more charged and memorable than those Torontonians protesters could ever have mustered. ☐

Show Boat
Jubilee Auditorium •
Tue-Sun, Nov 9-14

Theatre Notes

By PAUL MATWYCHUK

Queer notions

Loud N' Queer Cabaret • The Third Space • 11516-103 St • Fri-Sat, Nov 5-6 Is Darrin Hagen—all 76 fabulous inches of him—actually in danger of being overshadowed at this year's Loud N' Queer Cabaret? The possibility is a real one, since outspoken syndicated sex columnist (and recent adoptive daddy) Dan Savage will be sharing the stage with him for at least part of the evening. "He'll definitely be doing a question and answer period," Hagen promises during our lunch, er, interview. "We'll have forms people can fill out before the show. But what I want to do, if he's okay with this, is to have him come up and share the stage with me for one of the acts and we'll just kibitz. I'm hoping to get some sparks going off up there."

Savage and Hagen haven't spoken yet, but they'll certainly be getting their fill of each other once he arrives in Edmonton. Besides Loud N' Queer, Hagen will be attending Savage's book-signing, bringing him as a guest on *Health* TV, the sex show he hosts on Access, and interviewing him for *Outlooks* magazine. "He's going to go home thinking the entire gay media in Alberta is me," Hagen says with a laugh.

The job of putting the diversity of Edmonton's gay community on display will be left to the Loud N' Queer lineup of actors, singers and writers.

As always, the show is completely unscreened; anyone who submits material gets to go onstage, no matter how inexperienced or maladroit a performer they may be. "It's a chance to get your material out there," Hagen says, "to find out what level it's working on and what level it's not—to find out if you've got the stuff. There have been so many people who've hit the stage for their first time at Loud N' Queer and kicked ass. It's always neat when the amateurs come out of the closet or come out of the woodwork and perform just as beautifully as the seasoned pros who have been at it for 10 years—of course, you have to realize some of those amateurs have been practising at home for those same 10 years."

This year's LNQ roster includes familiar theatre performers like Jeff Haslam, Chris Craddock, Andrea House, April Banigan, Mark Meer and Scott Sharpin (among many others), not to mention drag performers Paprika and "Mona Lot" (actually Citadel publicity maven Troy Funk, making his customary annual foray into drag), "standup homo" Nathan Cuckow and poet Rob Gray. Jacob Banigan is directing, stepping in at the last minute for David McNally, who has been seduced away by a movie job. And Memi Gaza is charged with the impossible task of designing the evening, including coming up with a "well-hung Godzilla" costume for the piece by uncategorizable Fort McMurray performer Patricia Gavigan.

"We've been accused of ghettoizing the community by having an exclusively gay and lesbian event," Hagen says, "which I find kind of ridiculous, because we've had straight writers involved, too. And the gay writers write about straight issues sometimes—the

SEE PAGE 41

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ARTS

Studio Theatre is playing with a full Doc

Pollock play features alcoholism, suicide, family strife

By JOSE TEODORO

Studio Theatre's 1998-99 season ended with Sam Shepard's dysfunctional family saga *Buried Child*. Picking up some similar themes but sticking closer to home (geographically speaking), Sharon Pollock's 1984 Governor General's Award-winning *Doc* is a harrowing (and apparently largely autobiographical) play about an uneasy reunion between father and daughter, full of guilt, difficult questions and ever-present ghosts.

Everett Chalmers, the "Doc" of the title, has recently suffered a heart attack and retreats to his attic to confront the choices he has made in his life. His troubled reflections

are made all the more present when he is visited by his adult daughter Catherine. Actor Aaron Olney, at 28, is faced with the task of filling the shoes of the 73-year-old Ev, who at times also transforms into a tender, young 17-year-old. But Olney says the challenge is "not so much about playing the age as just his experiences... that he can't go back and change things."

Ev is a Frederickton doctor, driven by poverty, by witnessing his brother's death at a young age and by his mother's apparent suicide, which he

denies. He's spent his life a workaholic, wrapped up in his noble profession, always away from

home, while his personal life slowly disintegrates. "He's a type-A personality," says Olney. "He's revered in his public life, but he's an absentee father and neglectful husband. He sees his mortality in front of him and he's haunted by past memories, searching for meaning and valida-

tion in Catherine."

Ev's past memories literally manifest themselves in the form of a younger Catherine, or Katie (Shannon Larson), who violently confronts her mother Bob's (Twilla MacLeod) alcoholism, and Ev's best friend Oscar (Eric Nyland), who at times acted as surrogate parent to the young Katie and lent emotional support to her mother while Ev was out curing the ills of the province.

It all started with Ev

Medina Hahn plays Catherine, a writer, who returns home after 17 years to witness the sod-turning ceremony for a hospital named after her father. Her agenda is at first obscured by her fear of communicating with Ev. She's "overwhelmed with memories," Hahn says, "and trying to find answers, the truth... some closure. She's an overachiever as well, and she starts to see the ways in which her father failed and realizes, 'Hey, I'm headed down that

same path.'"

The play is compassionate in moments, the cast says, but also unashamedly brutal. Hahn was originally struck by the uglier elements of the script, but, she says, "Working through it, I see a lot of hope, a lot of positive outcomes and personal connections, even if just for a moment."

"I don't think [Pollock] sugarcoats anything," says Olney. "Its purpose is to broaden understanding, to take yourself out of a role where you say, 'I'm the child who was neglected' and see everybody's point of view, and realize we're all flawed and understand why people made the decisions they made and be able to withhold judgment."

"That's what Catherine's journey is, I think," says Hahn. "A lot of people will relate to the alcoholism, or suicide or neglect."

"It's really honest," adds Olney. "But the humour really makes it watchable... There's no such thing as a normal family."

I'm calling DeFelice!

James DeFelice is directing the show, and Olney and Hahn both attribute much of the discoveries and emotional truth they have found to his process. "Jim has been wanting to do this play for years, I think," Olney says. "He works organically, allowing each actor to find their own answers."

This is the first Pollock play to be done at the University of Alberta since the 1985 production of *Whiskey Six*. The department felt it important that the B.F.A. class work on a Canadian play in their final year; as it happens, the substitution of *Doc* in the Studio schedule for David Hare's *The Secret Rapture* means they'll be working on two, since *Doc* will be followed by a production of Toronto playwright George F. Walker's *Zastrozzi*. ☐

Doc

Timms Centre for the Arts • Nov 3-15, 8pm; Nov 11, 12:30pm • 492-2495

Philosopher kings & Icarus wings

Heard's *Allegories* comment on human knowledge

By DANIELLE ZYP

The gallery space of Latitude 53 has been transformed. Dramatic lighting and a bleak landscape drawn directly on the walls frame the focus of the exhibit. Carefully placed around the room are five enormous stacks of books. Balanced on top are five unique flayed wax figures created using an ancient technique known as *écorché*. The small, childlike figures are haunting and sometimes grotesque.

The artist, Catherine Heard, entitled her show *Allegories* because each of these intimate scenes represents a different reaction to, or result of, the effects of knowledge. "They are all allegorical, to represent an everyman," she says. "It's a state we've all experienced, and also that as a child you don't control your urges or desires. They're acting out the fantasy of the adult. They represent the id."

Stepping up to the Plato

The first piece visitors to the gallery will encounter is "The Philosopher." As if frozen in time, a baby-sized figure stands naked save for a crown of paper on his head. He has no eyes and his arms are outstretched like a sleepwalker's. An umbilical cord winds down from his navel and becomes attached to what looks mostly like law books. The piece recalls Plato's story of the ideal ruler, the philosopher king. Plato, who distrusted the information we received through our senses, believed that knowledge comes from within, that there is a divine origin of knowledge, which he called "pure thought"; he once wrote, "All virtue is knowledge. All wrongdoing is involuntary."

Heard responds, "It's a story I know, but I think it came out unconsciously. I wasn't thinking of Plato. It was more a personal story about a person who only trusted information from books and it gave



him a very restricted reading of what was going on. I usually don't tell that story because I don't think it matters. I'm just a filter for a more universal story."

The second piece, "The Book of Knowledge," presents an emaciated, squatting figure frantically stuffing bits of paper ripped from the pile of books into his mouth. Beneath him lies a mound of defecated paper balls. "It's about the Information Age," Heard says. "The Internet and computers—that we do tend to ingest enormous quantities of information and it's not necessarily nourishing. Sometimes it is, but we don't have enough time for reflection."

Cutoff genes

The next pool of light shining in the otherwise darkened gallery exposes "Vanitas." Here, we see a skeletal figure grasping his emaciated penis with both hands. A group of accompanying photos labelled "Supplementary Notes" reveal blurred images of a female form copulating with a skeleton. In one, she pleases herself while holding what's left of him: his head.

The piece brings to mind controversial issues from the field of genetics. Aren't we playing God when we bypass the act of procreation? The landscapes on the walls depicting Icarus and the Tower of Babel illustrate the catastrophe that accompany human attempts to acquire godlike powers. "There are follies associated with knowledge," Heard says, "be they pride or inaccessibility or duality or failure. Follies and virtues."

The final two pieces, "The Poet" and "The Liar," both explore the power or impotence of text.

"The Liar" is really about the writing of history and that there's always two sides to every story," explains Heard. "The figure is simultaneously trying to split the tongue, as if speaking in two tongues but also creating a forked tongue like the snake, the symbol of the liar. The idea is that now we're hearing voices in history previously unheard. Each one of us has a dual history. We constantly revise our own, even if you're not lying, you're creating a different version of the truth." ☐

Allegories

By Catherine Heard • Latitude 53 • Until Nov 13

WARNING: STRONG LANGUAGE, DRUGS & VIOLENCE

The Citadel
35TH ANNIVERSARY SEASON

popcorn
BY BEN ELTON
A NEW COMEDY
OCTOBER 23 - NOVEMBER 21

CAST
Jessica Earle
Tara Hughes
Christine MacInnis
Jeff Page
Steve Pirot
Janice Ryan
Tim Sell
Jan Alexandra Smith
John Wright

DIRECTED BY
Bob Baker

DESIGNED BY
Bretta Gerecke

SOUND DESIGNED BY
Darrin Hagen

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CALDER BATEMAN
PRODUCTIONS

VUE

Popcorn's artificial flavour

Violent play fails as controversy—and as drama

By DAVID GRØNNSTAD

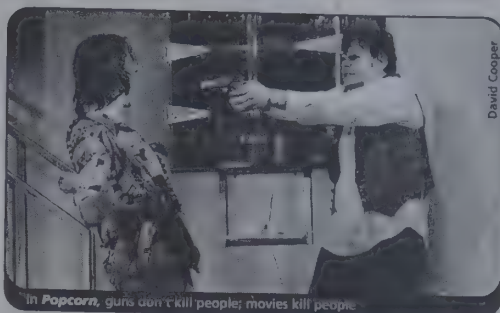
There was something nagging at me throughout the opening night performance of *Popcorn*. All of the dialogue seemed very familiar—understandable, since it's a stage adaptation of a book I'd read years ago. But it was all a little too familiar. At intermission, I bought a copy of the paperback from the Citadel bookstore (I'd sold my hardcover copy long ago to finance a drinking binge); after the play, I went home and read it, and my suspicions were proved correct.

Ben Elton didn't adapt his novel into a play—he simply wrote all the dialogue in script form, leaving out everything else: the descriptive paragraphs, the revelations of the characters' innermost thoughts. In other words, everything a reader needs to understand and sympathize with these characters is absent from the play.

Elton is a very talented screenwriter, stand-up comedian and novelist—but he's not a very good playwright. I'd seen a performance of his godawful script *Silly Cow*, but I was prepared to give him the benefit of the doubt and call that play an aberration. After *Popcorn*, I realize that Elton is missing an essential tool of stage writing: the ability to create sympathetic, three-dimensional characters through dialogue.

The stage of aquariums

In *Popcorn*, director Bruce Delamitri returns home after (implausibly) winning the Best Picture Oscar for his ultra-violent mobster film *Ordinary Americans*. In his living room, he finds Wayne and Scout, a.k.a. the Mall Murderers, a pair of psycho killers with a plan. Realizing they'll eventually be caught, they take a long shot at avoiding the death penalty by forcing Delamitri to assume responsibility for their



In *Popcorn*, guns don't kill people; movies kill people.

killing spree.

Popcorn means to raise controversial questions about the increasing violence in society, whether it can be linked to violence in the movies and whether the makers of these movies can be held accountable. But it becomes that which it condemns—the play is full of partial nudity, violent acts and gallons and gallons of blood. These special effects make a visual impact (seeing a gunshot make a fish tank explode may be an action movie cliché, but it's damn impressive on

stage), but they mainly serve to draw attention away from the fact that the play utterly fails to be controversial—because it utterly fails to create real characters.

In the book, the reader gets to know Delamitri as an earnest, flawed man who suddenly finds himself a pop-culture icon, a "film-school need masquerading as street" who is filled with regret over his last-second decision to make a predictable, fatuous Oscar acceptance speech instead of taking a stand on freedom of speech.

None of these complexities are apparent in the play. Instead, Delamitri comes across as a cynical, superficial, born-and-bred-in-Hollywood buffoon. The audience doesn't care whether Wayne and Scout will eventually blow this bastard away; thus, we can't take Delamitri's side, because we don't think he believes it himself. When Delamitri finally convinces Wayne to debate him on national TV, we think Delamitri has

pulled a fast one. He has no morality to defend; he's just trying to save his skin and his career.

Neither can we root for Wayne and Scout. They don't believe Delamitri is responsible for inspiring their murder spree; they're just using him in a last-ditch effort to avoid the electric chair by deflecting attention away from their actions. It might have worked for Lorena Bobbitt, but it's utterly implausible that a mass murderer would go scot-free.

The clipping news

The absolutely tasteless presence of newspaper clippings from the Taber and Littleton school killings in the lobby are obviously meant to give the play a "ripped-from-the-headlines" feel. This idea has to be created in the lobby because it's entirely absent onstage. If Elton had managed to get inside the heads of these characters, some credence might be lent the so-called controversy he creates. As it is, there's simply lights-up, lights-down on a bunch of people nobody cares about getting blown away.

If I'd left *Popcorn* and gone on to a killing spree, nobody would blame Ben Elton for my actions, because nobody would believe this play was powerful enough to inspire me. And if this play were really meant to be controversial—they'd have put some fish in that tank. ☐

Popcorn
Rice Theatre, The Citadel • Nov 21
• 425-1820

Theatre Notes

Continued from page 39

pieces don't all have to be about sucking cock." (With perfect timing, it's at that point in our conversation that the waiter arrives with our food.)

In Hagen's case, LNQ gave him a forum for his first attempt at writing—one year, when the cabaret's drag content was low, he took it upon himself to write a short story titled "Lulu" that eventually grew into his award-winning book and one-man play, *The Edmonton Queen: Not a Riverboat Story*, two and a half years later. Hagen recounts the time he helped shape a painfully earnest short play by a quartet of neophyte performers into a more unabashedly cheesy routine that earned the troupe a standing ovation. "That's what this event can provide that no one else can," Hagen says, "giving that first step to people who might not have thought they were artists otherwise."

Tale spin

Urban Tales • Closed Oct 30 • reVUE
This staged reading of four vaguely

Halloween-themed short plays at the Third Space last weekend got off to a shaky start with Prince Edward Island writer J.J. Steinfeld's two-hander *The Word Lover*. This play contains one of the more overripe character conceptions I've ever seen: a mysterious woman (Annette Loiseau) who seduces a lonely young man (Adam Joe) late one night in a bus shelter. She talks like a walking thesaurus and writes unfinished plays in her spare time; she cajoles the young man into trying on her beret, makes plans with him to have a session of alfresco sex in the park and then, after getting him to run to the variety store for condoms, reveals that she's actually—*are you ready for it?*—a hermaphrodite. The character, who affects a "too sensitive for this cruel, cruel world" attitude, mentions several times how much she adores the plays of Tennessee Williams, but *The Word Lover* is less reminiscent of, say, *Sweet Bird of Youth* than it is of lurid late-period Williams follies like *The Seven Descents of Myrtle*.

The evening picked up, however, with Steve Piro's *The House on Fire*. It's a real whizbang of a play—John Hudson appeared as a policeman interrogating a woman (Loiseau) about a mysterious

house fire. As the dialogue ping-pongs back and forth between the two characters, their power relationship seems to reverse. I don't know if even Piro could explain what this play is supposed to be about—in many ways, it feels more like a theatrical exercise working itself out than an emotional journey—but the woman's bizarre recollections of the night of the fire are vivid and full of fresh, memorable details, and the piece as a whole is genuinely absorbing. Tim Folkman's slides—especially the images from density textbooks—added to the eerie atmosphere.

Leslea Kroll's more light-hearted *The Fifth Chamber* was an elaborate, obsessively worked-out metaphor about the inner workings of the human heart starring Joe as "Artis" and Hudson as "Aortis." While clever—even Art's constant mentions that his head is "tilted slightly to the left" turn out to have great significance—it dragged on a little too long for my taste, and I began daydreaming about possible sequels... perhaps a kidney allegory set in Reno, Nevada?

But the highlight of the night was

SEE NEXT PAGE

Arts Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

Art events

ALBERTA CRAFT COUNCIL GALLERY
10106, 124 St. 488-6611, 488-5900. A HOLIDAY CELEBRATION OF CRAFT: Original works in glass, ceramic, metal, textiles and wood. Nov 6-Dec 24. •DISCOVERY GALLERY
SEVEN YEARS OF DOLLEMANING: KINGS COURT CREATIONS' Character dolls by Tracy Tremblay. Nov 6-Dec 24.

FAB GALLERY 1-1 Fine Arts Bldg., U of A, 112 St. 89 Ave. 492-3081 •Helen Gerntzen: MFA Printmaking and •TO THE FOUR CARDINAL POINTS: Maria Segovia-MFA painting. Opening reception: THU, Nov 4, 7-10 PM. Until Nov 14.

FRONT GALLERY 12312 Jasper Ave., 488-2952 Judy Hamilton: Paintings. Nov. 5-20.

GALLERY 124 10240-124 St. 488-4575
TUE-SAT 5-9 pm, SUN 11-3 pm. **ALBERTA LANDSCAPES**: Oil paintings and monotypes by Rosalette Mandryk. Nov. 10 •NAIVE DREAMS AND PRIMITIVE REALITIES: Paintings by Viki Kowalski. Opening reception: SAT, Nov 13, 2-4:30 pm. Nov. 10-14.

THE LOOK 2824 Calgary Trail, 436-1400. XMAS DELIGHTS: Society of Western Canadian Artists: works by local artists. Opening reception: SAT, Nov 13, 10-5. Until Dec. 30.

MAYFIELD INN 424-8771. A NIGHT OF ARTISTS: An evening art show with local artists: Phil Allen, Louis Lavoie, Dean McLeod, Mike Gerencser, Zee Lim and Leonie Poole, followed by dancing to the band Godiva. SAT, Nov. 13.

SCOTT GALLERY 10411-124 St. 488-3619. NEW WORKS: Oil paintings, pen/ink drawings and acrylics on paper by Toller Cranston. Opening reception: SAT, Nov. 6, 1-4 pm, artist in attendance. Nov. 6-23.

SOCIÉTÉ FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527-91 St. 461-4053. NOVEMBER: Paintings by Margot Lagasse-etchings and sculptures. Marie Gervais-water colours, Renée Poulin-ceramics, Louise Belland-sculpture, Danielle Peit. Opening reception: Nov. 5, artists in attendance. Nov. 17.

SPECIAL-T GALLERY 284 Saddleback Rd., 437-1192. Mon-Sat 10 am-5:30 pm. •REMÉM-BER WHEN: Artists Borealis. Opening reception: Nov. 4, 7-9 pm. Demonstrations by selected artists: Nov. 6, 12-2, 12:30 pm. Nov. 4-Dec. 3. •Sculptors' Association of Alberta. Opening reception: Nov. 10, 7-9 pm. Nov. 10-Jan. 12, 2000.

STRATHCONA PLACE ART GALLERY 10831 University Ave. 433-2755. •THE SUMMER GLORIES: Florals, landscapes and life drawing by Ghodsi Razavy. Opening Wed, Nov. 10, 6-8 pm. Nov. 8-Dec. 2.

WEST END 12308 Jasper Ave., 488-4892. •EAT, DRINK & BE MERRY: Contemporary artists capture the spirit of the holiday season and their appreciation of form. Until Nov. 5. •Allen Sapp paintings of life on the prairies and works depicting the cultural life of his people: the Cree. Nov. 6-18.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Open Mon-Wed, Fri-Sat: 10-6, Thu 10-8. Closed Sun. •THE FOREST FOR THE TREES: Works by Jim Visser. Opening reception: Nov. 6, 12-5 pm, artist in attendance. Also fine crafts in silver, wood, glass and clay. Thru Nov.

Art galleries

ALBERTA PLACE Lobby, 10049-103 St. www.dramaticsculptures.com. Photography by Cory Hamilton. Until Nov. 30.

ART BEAT GALLERY #8 Mission Ave., St. Albert, 459-3679. John H. Burns: Summer and winter scenes in a bright and playful mood. Opening reception: Nov. 5, 7-10 pm, Oct. 6, 12-4 pm. artist in attendance. Nov. 5, 21.

THE ARTISTS MARKETPLACE Westmount Shopping Centre, 111 Ave., Groat Rd., 908-0320. Local artists working daily.

BUGARA/KMET GALLERIES 12310 Jasper Ave., 482-2654. An exhibition introducing new artists and new work by gallery artists. Until Nov. 18.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. PROCESSES: Group show: small and large scale works by artists who have National and International attention. Until Nov. 12.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. •TOM THOMPSON AND THE ORIGINAL SEVEN: Featuring works from the EAG Collection. Until summer •DO NOT DISTURB: THE IMAGE OF ANXIETY: Works from the EAG collection including recent acquisitions by Douglas Walker, Eli Langer and John Scott. Until Jan. 9, 2000. •LAWREN HARRIS & JACKSON: JASPER AND ROBSON 1924: Harris and Jackson explored the landscape, travelling on foot to Maligne Canyon, Maligne Lake, Tonquin Valley, Athabasca Valley, Mount Edith Cavell, Mount Robson. This exhibition brings together paintings, drawings, photographs and archival material that document Harris and Jackson's time in Jasper. Until Jan. 16, 2000. •MODEL HOMES EXPLORATIONS IN ALTERNATE LIVING.

Contemporary Canadian and international artists look at artistic solutions for the problems of 21st century living. Until Nov. 7, 2000. •MAKING HISTORY: THE EDMONTON ART GALLERY CELEBRATES 75 YEARS: Canadian and international artists. Until Mar. 12, 2000. •THE KITCHEN: ELEANOR LAZARE: QUINTANA ROD: Photo-based works. Lazare examines the themes of travel and tourism, memory and expectation and the inevitable processes of change and transformation that take place over time. Until Nov. 7, 2000. •CONTEMPORARY ARTIST RESIDENCY READING GROUP: An ongoing forum for the discussion of ideas, trends and movements that have shaped contemporary art in Edmonton and abroad. Selected readings complement themes and issues being explored in current EAG exhibitions. Every second THU, (Nov. 4) 7-9 pm.

EDMONTON GENERAL CONTINUING CARE CENTRE 11111 Jasper Ave., 930-5611. Ext 6475. •Wing Corridor: SUN, CLOUDS AND THE BLOTTED ZONE: Recent works on paper by Gerald St. Maur. Until Nov. 23.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd. 482-1400. TUE-SAT, 10 am-5 pm. Recent ceramic works by Katina Chaytor, recent paintings by David Seghers. Until Nov. 6.

FARAWAY TRADING CO. 12403 Stony Plain Road, 925-9252. THE EXOTIC & UNUSUAL: CUSTOMED: Featuring Primitive art from Iran. Japa. Maro paintings (dark cloth), war shields, artifacts, museum pieces and more. Mon-Sat, 10 am-6 pm.

THE FRINGE GALLERY 85MT. 10516 Whyte Ave., 432-0240. 100 LIGHTS: Mixed media installation by Brent Irving. Until Nov. 30.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg., 10080 Jasper Ave., 429-5066. Wed & Sat 12:30-4:30 pm or by appointment. FALL SHOW: Enzo Cucchi, Mimmo Paladino, Adele Doud, Sylvie Bouchard, Tony Calzette, Gregory Scott. Until Nov. 18.

GREG NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 100 Yavou St. 930-5611. Ext 6475. •0 LEVEL CORRIDOR: FALL REFLECTIONS: Recent mixed media works by Myrtle Kleeberger. Until Nov. 18.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St. 426-4180. NEW WORKS: By Steve Kenders. Until Nov. 6. •RUMOR: RIDDLES: Paintings by Dean Smale-motivation in storytelling. Until Nov. 13.

JOHNSON ART GALLERY 7711-85 St. Works by the Edmonton Art Club. Until Nov. 6.

LATITUDE 53 10137-104 St. 423-5553. ALLEGORIES: Installation by Catherine Heard. Combines figures (made of wax), drawings and dramatic lighting to explore the theme of knowledge. Until Nov. 13.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St. 496-1871. Five artists from the Edmonton Art Club. Until Nov. 13.

MAZZUCCA 81 8200-104 St. 414-0432. •Gallery Artists: Paul Cochrane, Ruby Golding, Neil McClelland, Helena Ball, K.C. van Tassel.

MCNULLEN GALLERY U of A Hospital, 8440-112 St. MON-FRI 10-8; SAT/SUN 1-4 pm. •THE WORLD AROUND ME: Inuit art and works depicting the cultural life of his people: the Cree. Nov. 6-18. •Everything you wanted to know about Inuit art: Lenore Storenberg. •Every Wed. 2 pm. Story Time Tales and legends of the Inuit. •Every THU, 1-5 pm: Drop-in Studio-Artist in Residence: Inuit Harrison and Darlene Reid: Create your own Masterpiece in soapstone or acrylic. Until Nov.

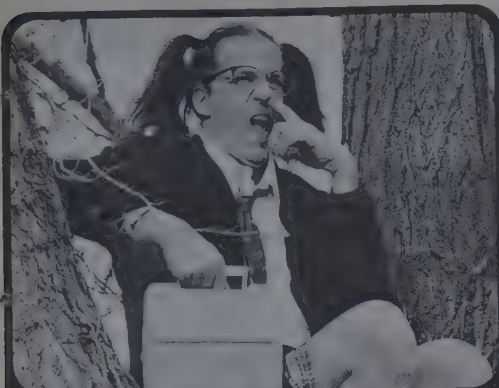
MISERICORDIA COMMUNITY HOSPITAL & HEALTH CENTRE 1690-87 Ave. 930-5611. Ext 6475. DAYWARD CORRIDOR: GERMAN VILLAGES Recent paintings. Until Nov. 15. •N.W. CORRIDOR: ON THE TRAIL OF ALBERTA PIONEERS: Recent water colours. Until Nov. 17.

PROFILES GALLERY 1110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. Works by Les Craft. Until Nov. 27.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. New works in oil by Rob von Eschen, Forestry Plannmuller and George Schwand: works in oil by Steve Mills, David Seghers, Elaine Tweedy, John Freeman & Angela Grootealer. Water colours by Signa Behrens, Eva Bartel, Francis Alty-Scott, Barb Brooks, and new works in mixed media by

SEE NEXT PAGE

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Vue Weekly is a respected publication that adheres to the highest standards of print journalism. Still, if we get a publicity photo of a grown man sitting... a tree and picking his nose while dressed up like a Catholic schoolgirl... by God we're in with it! That's local superstar **Darrin Hagen** doing the Mary Catherine Gallagher thing to promote the **Loud N' Queer Cabaret**, a free-wheeling night of lesbian/gay (and don't forget Trans) theatre and performance pieces at the Third Space Friday, and Saturday nights. Somewhat more earthbound Hagen will serve as host. (For more information, see Theatre Notes on page 39.)

ARTS Weekly

Continued from previous page

lean Tait Artworks in glass, soapstone & antler. Oxford Tower, 10235-101 St. Pastels by Audrey Plannmuller. *Westin Hotel, The Pradera, 10135-100 St. Pastels by Audrey Plannmuller. *The Hotel McDonald, The Harvest Room. Acrylics by Steve Mills.

SNAP 10137-104 St., 432-1492. META-MORPHOSIS Recent etchings by Vancouver artist Maria-Lena Rathje. Printed from copper plates at various stages of deterioration as a result of the etching process. Until Nov. 13.

SNOWBIRD GALLERY 8770-170 St., WEM, 444-1024. Ongoing exhibits by Yardley-Jones, Joan Healey, Gregg Johnson. Acrylics by Jim Vest, pottery by Blackmore Studios & Noburo Kubo.

STONY PLAIN MULTICULTURAL HERITAGE CENTRE • GENERATIONS GALLERY: Clayworks by Parkland Potters Guild; Chignere by Joan M. King and Ruth Davies. Until Nov. 22. *GALLERY DINING ROOM: Oil paintings by Linda Wadley. Until Nov. 15.

STUDIO 32 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only. DALE NIGEL GOBLE ON-LINE www.telusplanet.net/public/dng32/dng.htm

SUGAR BOWL 10922-88 Ave. WHITE BRED New works by Jeff Sylvestre. Until Nov. 13.

SUSSEX GALLERIES 290 Saddledack Rd., 988-2266. Mon-Sat 10 am-6 pm. Original works by Wanda Benterud, Maria Chapman, Deliah Cohlman, Leonard Cheng, Fran Cuyler, Frank Haddad, David Kellner, Paul Lalonde, Valerie Loehde, Suzanne Loukas, Deborah Maron, Jean Roth, Barbara Woud Schaffer, Jan Sheldon, Verna Thorne. Until Nov. 25.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. FULL CIRCLE Images Past and Present by David J. Klensasser. Until Nov. 19.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Hours: Mon-Sat 10 am-5:30 pm. HERE, THERE, ELSEWHERE Series of paintings by Richard Gorenko. Also new works by Brent McIntosh, David Alexander and James Lathey. Until Nov. 18.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK plaza v-wave.com/glan/art/kursten.htm Sculptures by artist Kristen Zuk

SANDEE A & THE VISIONS GROUP OF ARTISTS members/home.net/sandee/ Index.htm Formerly members of Eagle One Gallery in Edmonton

SURREAL & FANTASY OIL PAINTINGS ON-LINE COAST HORIZONS www.geocities.com/South/Gallery/6298

Dance

DANCE ALBERTA City Hall, City Room, SUN 7 & 14 (2 pm); Ballet in the Hall-for one hour. Free.

Theatre

THE BONE HOUSE Arts Barns, Lecture Room A, 10330-84 Ave., 448-9900. By Marty Chan. Help a profiler track a serial killer, but watch out or you could be the next victim. This 85 minute Fringe hit left audiences screaming in the aisles. Warning: scenes of graphic violence. Regular run: until Nov. 20, 9 pm. TIX: \$12 adults, \$8 students; Tues 2 for 1.

CHIMPPOV Varcona Theatre, 10329-83 Ave., 449-0695. Rapid Fire Theatre, a new improvised comedy show-bigger, faster and better. Every SUN @ 8 pm. Until July 23, 2000. TIX: \$8, \$7 for students.

DIE-NASTY Varcona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 pm. Until May 29, 2000. TIX: \$8 or \$5 with your Varcona T-shirt.

DOC Timms Centre for the Arts, 87 Ave. 112 St., 492-2495. By Sharon Pollock. Presented by Studio Theatre. Until Nov. 13.

FAME-THE MUSICAL Jubilee Auditorium, 451-8000. Fame-the Musical. Until Nov. 7.

LOUD N' QUEER CABARET 3rd Space Cabaret, 477-5955. Presented by Workshop West Theatre and Guys In Disguise. Hosted by Darrin Hagen and directed by David McNally. Showcasing lesbian/gay theatre, thought, music, poetry, drag, comedy and angst. Plus a belly dancer. Nov. 5-6.

MELODRAMIX Festival Place, Sherwood Park, 499-FEST (337). Firelight Theatre every SUN (7:30 pm), comedy and an improvised soap opera.

POPCORN Citadel, Rice Theatre, 425-1820. By Ben Elton. Black comedy. Filled with audacity and energy. Poses a sober moral question about responsibility and accountability: a film director is confronted in his home by a couple of real life killers influenced by his movies. Until Nov. 21.

ROCK N' ROLL INCARCERATION Jubilation Theatre, VEM Phase III, 484-2424. Come along to sing Song Prison for the fifth annual inmate talent contest. This little contest has become a "break-out" hit-the prison board has decided to award a \$100,000 prize to the winner to be used for prison renovations. Enter "The Lads", an aspiring British rock band, who just happen to be in town for a concert. Warren Buckley has big plans for The Lads... and the money. A dirty warden, a hundred grand, a hapless rock band and you in a rock n' roll lockup. Until Nov. 14.

SHOW BOAT Jubilee Auditorium, 451-8000. Nov. 9-14.

SPACE WARS EPISODE VII Celebrations Dinner Theatre, 13103 Fort Rd., Oasis Hotel, 478-2971. Written and directed by Kamilla Reed. Join Y2K, Ham Solo, Luke Skywalker and the gang in this hilarious musical comedy that's out of this world. Until Jan. 15, 2000.

THEATRESPORTS Varcona Theatre, 10329-83 Ave., 448-0695. Rapid Fire Theatre. Edmonton's longest running comedy show. Every FRI @ 11 pm. Until July 26, 2000. TIX: \$8, \$7 for students.

TOO TALL, TOO THIN Varcona Theatre, 433-6548. By Stewart Lemoine. Presented by Teatro La Quindicina. A comedy about a pair of spindly fued brothers on the threshold of movie stardom in Hollywood's golden age. TIX: \$10-Wed & Thu evening, \$12-Fri-Sat evening, Tues evening & Sat Mat. Pay what you can.

WOMBAT STUB 8-Scene Studios, 8212-104 St. The WOMBATS interview local celebrities in the cheery new talk show for the lactose intolerant. Nov. 5, 12, 19, 11 pm. TIX: \$8, \$7 for students.

DISH Weekly

LEAGUE

\$ Up to \$10 per*
 \$\$ \$10-20 per
 \$\$\$ \$20-30 per
 \$\$\$\$ 30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (7 locations) indomation and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com Edmonton's first and original Californian wraps. \$

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Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Hemp Cafe (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (14981-Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas.

Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (True French sourdough).

BISTROS

Bistro Praha (10168-100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

Bridges (9028-Jasper Ave., 425-0173) Be scenic! Before the theatre, after the game or for an evening of entertainment in itself \$\$\$

Cafe Select (10016-106 St., 423-0419) Offering lunch, dinner and late

night dining in a relaxed atmosphere for over 14 years.

Cafe De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$\$

Carole's Cafe & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$\$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. "It's all in the name".

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Redagast on tap. \$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

Sweetwater Cafe (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$\$

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. \$\$

Taps Brewpub & Eatery (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass).

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cap-

puccino after a night out. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159-Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes a la marmadine. Live music Fri & Sat \$

Cappuccino Affair (12808-137 Ave., 448-9019) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. \$

The Commissary (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

Jazzberries Too Cafe (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (1121-Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

La Piazza (104588-82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna.

Makapaka (13042-50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. \$

Market Cafe (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A La Carte menu. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Steeps (12411-Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. \$

Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic Cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 433-4390) Muffins and pastries freshly made at our on-site bakery. \$

CAJUN

Cajun House (7 St. Anne St., St.

SEE NEXT PAGE

Theatre Notes

Continued from previous page

Trevor Schmidt's *Ride*, a one-woman workout for April Banihan that unwinds with the kind of inexorably mounting horror you associate with classic campfire tales and urban legends. A young woman has a fight with her new husband and hitches a ride from a sinister Elvis-sideburned stranger. (Banihan recites the stranger's dialogue by speaking into a mic that distorts her voice—Laurie Anderson used to use the same sort of device to equally creepy effect.)

Is the stranger a killer, or is Banihan's high-strung narrator simply over-reacting? For long stretches, it's impossible to tell—and then, in its final moments, you realize that this piece has gone much deeper than any urban legend. In place of stock figures, both characters seem like flesh-and-blood people, and in place of a cheap twist ending, we get a suggestive, unexpectedly open-ended climax.

Polaris extinguished

Theatre News In a year when so many Edmonton theatre companies are celebrating landmark anniversaries, it's unfortunate that Stage Polaris had to mark their 15th season by going out of business. Producing children's theatre is often a thankless task; even while they take on the challenge of initiating

the theatre audiences of the future, the people involved in children's productions often face unusually unruly and unpredictable audiences while receiving little glory or critical attention in return. And, as her performance at last year's Artistic Director Cabaret revealed, Polaris AD Susan Woytka could show a surprising sense of humour about her role within the Edmonton theatre world.

Now, three other theatre companies have stepped in to make sure that the company's demise won't affect the families who have spent money on Polaris's upcoming programs. Theatre Zocalo (466-5322) will give a 50 per cent discount to former Stage Polaris drama students, while Alcestra: The Children's Theatre has announced that they will honour the full tuition of students enrolled at Polaris. (Call Jacqueline Lawrence at 462-2548 or Ray Zotzman at 474-0555 for more information on the offer.)

And Fringe Theatre Adventures is making a similar offer to people who have purchased tickets for the now-cancelled Polaris productions of *The Bremontown Musicians* and *The Gift of the Magi*; patrons with pre-sold tickets to either production now qualify for half-price tickets to FTA's upcoming show *The Flying Tortoise*. Toloila Molele's adaptation of an African folk tale runs from November 19 to December 4 in the Arts Barns. (And for more information about this deal, call Jennifer Tupper at 448-9001.) ☐

Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. **\$5**

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. **\$5**

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. **\$5**

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best mom & pop operations in the city. **\$5**

Billiards Club (2 fl., 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. **\$**

Bones (10220-103 St., 421-4747) Known as a place for ribs-on-the-boardwalk. **\$5**

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. **\$5**

Devlin's (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also 1/2 price Happy Hour on drinks & food daily. **\$**

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. **\$-55**

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. **\$**

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. **\$-55**

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health conscious-known for their tasty hummus and veggie burgers. **\$5**

Insomnia Pub (5552-Calgary Trail South, 414-1743) Cool place for the new, cool generation. Great food, great atmosphere, awesome prices. **\$**

Keegan's (8709-109 St., 439-8934) At any hour, the last word in Huevos Rancheros. **\$**

Larry's Cafe (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! **\$**

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business & social lunches or dinners. **\$**

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. **\$5**

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. **\$5**

Phatz Restaurant (10331-82 Ave., 413-0930) An eclectic assortment of appetizers, entrees and pastas, and delectable desserts.

The Raven (10338-81 Ave., 431-1193) Eclectic selection of "wood fired food" with Old Strathcona's best steaks and oven roasted chicken. **\$**

Rosie's Bar and Grill (10604-101 St., 432-3459) Nothing fancy, but sensible home cooking without the frills. **\$**

The Siderack Cafe (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Siderack Cafe's kitchen will do it for you. **\$-55**

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials as well as Happy Hour from 4-8 pm. **\$**

The Tea House (52404 Range Rd., 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast, antiques, local arts and crafts and unique gifts to browse around. Breakfast & lunch \$; dinner **\$-55**

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stir-fries, pasta and more. **\$5**

Unhearded Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. **\$555**

Urban Lounge (8103-105 St., 439-3386) For lunch, dinner or late night fare, experience wholesome home-made burgers. **\$**

The Village Cafe (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries.

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. **\$55**

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. **\$**

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." **\$**

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. **\$5**

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. **\$5**

Mr. Samosa (9630-142 St., 451-5687) Let your taste buds jump with joy with a whole new experience in

the authentic East Indian cuisine. **\$**

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. **\$**

Spicy House (9777-102 A Ave., Canada Place Food Court), 425-0193 or 475-0496) Veg & non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. **\$**

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. **\$5**

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building, upscale regional cuisine with a European influence. **\$55**

FRENCH CUISINE

Cafe Amande (8523-91 St., 465-1919) Fine french cuisine. Entertainment night: Fri & Sat. **\$**

The Creperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. **\$**

Three Musketeers (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open! **\$5**

GREEK

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself.

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. **\$-55**

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. **\$5**

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. **\$5**

IRISH PUB

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. **\$-55**

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. **\$5**

Chianti (10501-82 Ave., 439-8729) Botelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. **\$5**

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. **\$**

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 block from Churchill Square and Summer Festival Fun! An extensive Italian and seafood menu and friendly efficient service ensure a return visit. **\$-555**

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song-Featuring Giovanni himself when he breaks into a heart-stopping aria. **\$5**

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. **\$55**

Italian Kitchen Restaurant (69 Ave., 178 St., Callington Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane.

Sheeky's (7623 Argyle Rd., 426-8983) 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. **\$**

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. **\$5**

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Luscious appetizers, pizzas, calzones, pasta, sandwiches and entrees. **\$5**

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. **\$**

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. **\$\$\$**

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks - featuring live jazz every weekend. Wheelchair accessible. **\$**

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of items from the Land of the Rising Sun. **\$5**

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. **\$**

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches and a specialty coffee. **\$**

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. **\$5**

Miami Pizza (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. **\$**

Park Lounge Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! **\$-55**

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. **\$**

PUBS

Elephant 111 Castle (3 locations: 103 St. & Whyte Ave., Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites: appetizers, burgers, salads and of course the finest British & Canadian beer and single-malt scotch. **\$**

Gallery Bar (16615-109 Ave., Mayfield Inn Suites Hotel) Comfortable, cozy after-hours entertainment. 60s-80s music at its very best Thurs-Sat evenings. **\$5**

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation. **\$-55**

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. **\$-55**

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean & continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun/Mon: WWF Wrestling Nitro; Wed: Karaoke; Fri: Caribbean Night; Sat: Party Nitro. **\$**

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your taste buds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily specials also offered. **\$-55**

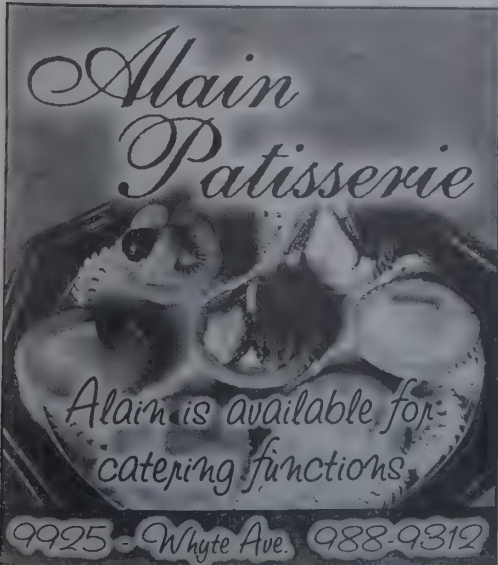
SPANISH

La Tapa-Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain. **\$**

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. **\$**

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. **\$**



Alain
Patisserie

Alain is available for
catering functions

9925 - Whyte Ave. 988-9312

Manor Cafe & AlleyKat Brewing Co.
present
An Evening of Pairing Fine Food and Premium Beer from Alleykat
Wednesday, November 10

Manor Café



featuring: Fleur De Dijon • Sauteed Jumbo Prawns
Raspberry Beer Sorbet • Buffalo Osso Bucco
or Red Curry Tomba Tuna • Callebaut Chocolate Mousse

\$40 per person
(incl. GST, gratuity & beer tasting)

Tickets available at
Manor Cafe

10109-125 St.
482-7577

FREE CUSTOMER PARKING

EVENTS weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

Craft shows

SHAW CONFERENCE CENTRE One of a Kind: CAMEO CRAFT SHOW & SALE. Until Nov. 7. TIX @ Door.

GLENDORA LIFESTYLE CLUB 11160 River Valley Rd., 482-0385. ROYAL GLENDORA CHRISTMAS CRAFT SALE: SUN, Nov. 7, 10 am-4 pm.

Displays/Museums

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of coniferous gardens.

FORT EDMONTON PARK 496-8787. Costumed interpreters, steam train rides, streetcar rides, 1920s miniature golf, antique vehicles, 1846 fur trading fort, period shopping.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House Wardside Hill, 496-2966. **TIMBER TO TOWNSHIPS**: John Walter and the lumber industry at the turn of the century.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. "In Sickness and In Health: the Dramatic History of Medical Care in St. Albert." On display until Dec. 27. "Discovery Room: Involve kids in natural and cultural history. Hands-on activities."

MUTTART CONSERVATORY 9626-96A St., 496-8755. "RAINBOW WISHES: Colours pour down from the sky, mirrored in the vibrant rainbow shades of flowering Kalanchoe. Featuring a mobile of a thousand origami cranes on loan from The Works by James Frost, Stefan Steele and Curtis West. Until Nov. 21."

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. "1st SUN of ea month, 1-4 pm: Aboriginal Performers. Until lounge or learning circle. 3rd SUN of ea month, 1-4 pm: Aboriginal Artists. Learning circle. Syncrude Gallery. Every SAT, 3 pm: Aboriginal Videos. Learning Circle, Syncrude Gallery. "SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. "5th J (1-4 pm): Vincent Rain (Men's Traditional Native Dance) performance. "AN ASTONISHING CAVALCADE: Paintings by Robert Magee commemorating the 125th anniversary of the NW mounted police's march from Dufferin, Manitoba to Fort Whooop-up. Until Nov. 28. "BUG ROOM: Permanent live-invertebrate display. "USE OF THE BLACK DRAGON: Through artifacts and video footage of recent arch investigations, traces the history of northeastern China and its people over 6,000 years. Featuring artifacts from Heilongjiang Province, China which have never been viewed outside Asia. Until Jan. 9, 2000. "SAT 6 (9-30 pm): Bear Collection Day (max. 3 bears per person). "Open 9 am-5 pm daily. TIX: Special prices during this exhibition: \$8.50 adult; \$5.50 senior; \$5 youth (7-17); kids 6 and under free. \$20 family."

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Costumed interpreters recreate daily household activities. Open 10 am-6 pm. TIX: \$2 adults, \$1.50 youth/senior, \$5 family, kids 6 and under free. "11U 11. Remembrance Day Tea."

U OF A Human Ecology Building, Rm. 104, 116 St., 89 Ave. W. of Stadium Car Park, 492-5834. SUN 7 (2-4 pm): Public tour of the Clothing and Textiles Collection-Professor Anne

Lambert (guide).

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm.

Kids stuff

BEANIE SHOW Woodvale Community Centre, 44 Ave. S. St. J. (10-4): Fundraiser for the United Way's 1999 Campaign and the Air-Kashin Foundation for the Support of Animal Welfare.

CALDER LIBRARY 12522-132 Avenue, 496-7090. SAT 13 (2 pm): Temic Tambourines. 3 yrs old & over.

CAPILANO LIBRARY Capilano Mall, 98 Ave. S. St., 496-1802. "Pre-school Storytime, every THU, TUE 10:15 am. Nov. 4-Dec. 2, 3-5 yrs old. Pre-register. SAT 6 (11-11:30 am): Arthur Club, Grades 2-3. Pre-register. SAT 13, 20, 27 (11-11:30 am): Arthur Club, Grades 2-3. Pre-register. Theatrical classes fall & winter."

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. "CHILDREN'S GALLERY: SCOTT UNSEEN: Tim Folkman. Until Jan. 2000. "Every SUN (1-4 pm): Something on Sundays."

EDMONTON MUSICAL THEATRE Wilbeck Building, Lower Floor, 10835-124 St., 455-3353. Adult & Junior (8-14 yrs) musical Theatre classes fall & winter.

HARCOURT HOUSE 10215-112 St., 426-4180. Kids classes: for the families call for info.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. "Totally Twos, Nov. 4-Dec. 9, 2 yrs old. Pre-register. "Crafty Storytime, 3-5 yrs old. Pre-register. SAT 13, 20 (10 am-12): The Write Side of Saturday Morning, 9-12 yrs old."

LYLWYDE LIBRARY 8310-88 Ave., 496-1808. "Time for Twos: every TUE, 2 yrs old. Until Nov. 30. Pre-register. "Storytime: every WED, until Dec. 1, 2-5 yrs old. Pre-register."

JASPER PLACE LIBRARY 9010-156 St., 496-1810. "Pre-school Storytime: Every WED/ THU, until Dec. 8/9. Pre-register. SAT 30 (2 pm): Halloween Hoopla, 3-5 yrs."

LONDONDERRY LIBRARY 110 Londonderry Mall, 137 Ave., 66 St., 496-1814. SAT 13 (10-11:30 am): Junior: Edmonton Stamp Club. Peace.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. Every TUE (10:15-10:45 am) & WED 2-5-245 pm: Pre-School Storytime, 3-5 yrs Until Dec. 1/2. Every THU (10:15-10:45 am) Pre-School Storytime for First Timers, 3-5 yrs."

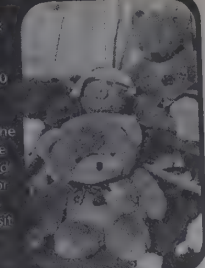
PENNY MCKEE LIBRARY 3210-118 Ave., 496-7839. Every TUE (10:15-10:45 am): Time for Twos, until Nov. 30 (age 2 yrs). Every WED (10:15-10:45 am) Pre-School Storytime, until Dec. 1, (age 3-5 yrs). SAT 6 (2 pm): The Pet Parade, 6-12 yrs old."

PROFILES GALLERY #110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. "Every SAT (1-4 pm): drop-in and explore themes relating to monthly exhibits. SAT 6: Landscapes: Climb Every...River? SAT 13: Landscapes: 2D or not 2D: transform a 2D painting into a 3D landscape scene."

SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. "Story Time: guest readers: FRI 5 (10-30 am): Mike McCowan. SAT 6 (11 am): Constable Patrick Tracy (1:30 pm): Gabrielle Kruger. TUE 9 (10-30 am): Debbie Sontag. "Family Crafts: SAT 6 (11-30 am): Make a milk carton bull for the rodeo. "2-30 pm: Youth Writing Club. All activities are free."

SOUTHAKE LIBRARY Southgate Shopping Centre, 496-1822. Every TUE: 12-24 months, Nov. 9-Dec. 14. Baby Laptime.

Could the Provincial Museum's millennium-ending **Big Bear Fair: The World's Largest Teddy Bear Party**, which organizers say will have 2,000 bears in attendance, be inspired by a simple type? 2,000 years. It's possible, that's all we're saying. They'll be collecting bears on Saturday, November 6 from 9:30 a.m. to 4:30 p.m. at the Museum. The maximum contribution is three bears per person, the first 250 people to lend a bear get a free ticket to a U of A Pandas or Golden Bears volleyball or hockey game the night of Nov. 6, plus an unlimited pass to visit their bears while the Museum's Teddy Bear exhibition is running.



pre-register. Every WED: Nov. 10-Dec. 15, 3-4 yr olds, Preschool Storytime, pre-register. SAT 13 (10-11:30 am): Junior Edmonton Stamp Club. Peace.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

Lectures/Meetings

CASTLE DOWNS LIBRARY 9 Lake Beaumans Mall, 15333 Castle Downs Rd., 707-9723. THU 4 (7 pm): Storytime Demonstration. Pre-register.

FAVA 2nd Fl., 9722-102 St., 429-1671. "Last FRI of every month, 7 pm, feature the presentation of finished and in-progress works of our members followed by an intimate forum for discussion of the finer points of working in the media arts. "Third FRI of every month, 7 pm. Have work to show? We've got the facilities, let's share."

GMCC Jasper Place Campus, 10045-156 St., John L. Haar Theatre, 497-4428. WED 10 (noon): Visiting Artist Lecture Series: Dana Claxton. Free, open to the public.

MULTIPLE SCLEROSIS SOCIETY Victory Centre, 11203-70 St., 452-4661. "Second and last THU of every month a support group for spouses and partners of people who live with Multiple Sclerosis."

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 101-239 St. W. door, 426-4620. FRI 5 (6:45-8:30 am): Garland Coulson of Common Sense Solutions - speaking and presentation. FRI 12 (6:45-8:30 am): Dwayne Poloway of Elan-Vital Massage: Creativity, Relaxation and Well-being - speaking. TIX \$1.

Bulletin Board

Clothes but no cigar

So many readers of fashion magazines and diaphanous shopaholics go on and on about how much they love and adore clothes. Just how deeply their devotion runs will be tested by how willing they are to drop by the University of Alberta's new Human Ecology Building for a special public tour of the Clothing and Textiles Collection—a clothes-horse's paradise that houses more than 16,000 objects, from South American textiles to historic Alberta clothing.

The behind-the-scenes tour will be conducted Anne Lambert, herself a professor of human ecology, a field of study that sounds like its practitioners might be the people who came up with soylent green—and the fact that the tour will take participants into the secret room where they keep their "compact storage system" sounds kind of ominous, too.

Oh, but don't let these wild fantasies scare you off; otherwise, you'd miss out on seeing their current exhibition, *Material Meaning*, which examines how we use objects to create or discover meaning within our lives. And we'll undoubtedly be seeing similarly-titled displays at this venue for many more years to come: *Material Evidence*, *Living in a Material World*, *The Fabric of Society*, *Clothes Make the Man*, and so on. Why not start a pool in your office to predict the title of the next one?

The behind-the-scenes tour takes place Sunday, November 7 from 2-4 p.m. in the Human Ecology Building (on the corner of 116 St and 89 Ave, west of the Stadium Car Park) on the U of A Campus. Call 492-5834 for more information or to RSVP.

Craft dinner

One passage from the Alberta Craft Council's press release for *A Holiday Celebration of Craft* reads like something out of Vladimir Nabokov: "The avid ornament collector," they promise, "will find many treasures such as woven wheat angels, glittering inuksuks, twig reindeer and blown glass icicles."

Poetry! And that list only touches the tip of the blown glass iceberg. The event, which runs from November 6 to December 24, features no end of unusual holiday crafts from some of the leading Alberta and Canadian craft artists—It is necessary to point out how easy it would be to stop by and complete your Christmas shopping in one fell swoop as you load up your arms with copper-wire treecap angels, frontier Father Christmas and millennial silk angel banners?

Running concurrently with the holiday display at the Craft Council is a retrospective exhibit devoted to the work of Edmonton dollmaker Tracy Tremblay, who entered the cut-throat world of dollmaking back in 1991, and is now a collector's favourite. One of her specialties is creating "portrait dolls," cuddly little three-dimensional representations of famous people—her past subjects include Ralph Klein, Esks prez Hugh Campbell and CHED sportscares Bryan Hall. Okay, she's not exactly John Singer Sargent, but speak her name in doll-collecting circles and watch the listeners tremble.

Both displays take place at 10106-124 St: the Council is open from 10 a.m. to 5:30 p.m. Tuesdays through Saturdays; in December, they're open on Monday as well. Call 488-6611 for more information.

SEE NEXT PAGE

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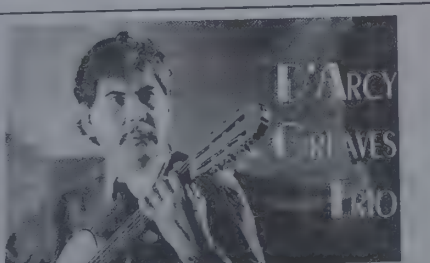
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A Touch of Class

Trained in classical and nuevo flamenco, D'Arcy studied at the Banff School of Fine Arts and in Havana, Cuba with Leo Brouwer. Teamed with three percussionists led by Tilo Paiz, this popular group of musicians will perform a mix of Latin, Classical and Flamenco music.

A portion of the proceeds from this concert to:

Friday, November 19 8 pm

GUITARE

Arts and Convocation Hall

U of A Campus

Tickets at Guitare Classical 433-6209 and Gramophone Records 428-2356



EVENTS/Weekly

Continued from previous page

IDYLWYLD LIBRARY 8310-88 Ave., 496-1808. SAT 6 (7:30 pm): Launch of Transit Volume 4: an anthology of literary translations (short fiction and poetry) and their originals in 8 languages. Readings by local authors: Ted Blodgett, Janice Williamson and Agnes Jeloff Jensen and translators. Free admission followed by wine and cheese. THU 7 (7:30 pm): Bookclub, pre-register (496-7276).

LA PIAZZA 10458 Whyte Ave., 433-3512. •Every TUES night: Open Mike with new host Shane. Poetry, prose, music, comedy...

ORLANDO BOOKS 10123-82 Ave., 432-7633. Last THU each month. Women in the Arts Poetry Series. THU 7 (7:30 pm): Elizabeth Haynes-author reading *Speak Mandarin Not Dialect*. FRI 12 (7:30 pm): Rachel Zoll reading from her book of poems *Her absence, this wonder*.

STANLEY A. MILLER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. •Edmonton Chapter of JASNA: Meet on the last SAT of each month.

T.A.L.E.S. City Arts Centre, 433-2932. tales@freenet.edmonton.ab.ca. FRI 12 (7:30 pm): Storytellers! The Alberta League Encouraging Storytelling monthly Tellaround. Share stories and explore the art of storytelling and listening.

U OF A HC 4-29. TUE 9 (12:30 pm): Sandra Birdsell-author of *The Missing Child* and *Chrome Suite*.

THE WRITE GROUP Block 192, Old Strathcona, 104 St, 82 Ave., 413-0951. Meeting every second THU.

Live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. •Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. •Every WED (8 pm): Laff City.

FARGOS 10307-82 Ave., 433-4526. •Every SUN: Live Yuk Yuk's comedy night.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. •Every WED: Classic Comedy with the Atomic Improv Co.

SIDETRACK CAFE 10333-112 Street, 421-1326. •Every SUN: Variety Night hosted by the Atomic Improv Co.

Special events

CANADIAN FINALS RODEO Skyreach Centre. WED 10-SUN 14.

DOWNTOWN BUSINESS ASSOCIATION OF EDMONTON 100 Ave. 104 St., 424-4085. THU 4 (2 pm): Official opening Fourth St. Promenade.

EDMONTON HEALTH SHOW Shaw Conference Centre. Nov. 6-7.

GLOBAL VISIONS FESTIVAL Citadel Theatre, Ziedler Hall, Stanley Miller Public

Library Theatre. THU 4 (7 pm): Opening Gala, Metro Cinema, 2nd Hall. *A Place Called Gypsies* film. SAT 6 (7 pm): Gala Event: *The Chippies of Svinio* film. TIX: \$30 festival. \$10 gala. TIX on the Square. \$5 individual screenings @ door.

NABIS St. Alphonsus Sch., 11624-81 St., 477-5515. THU 4 (1:30-4:30 pm): Open House and Silent Auction.

SOCIETY FOR THE RETIRED AND SEMI-RETIRED Stanley A. Miller Public Library, Rm. 616. FRI 483-5294. The International Year of the Older Person Film Festival. Nov. 10, 17 & 20.

Sports

HORSE RACING Northlands, 471-7379. •Daily: Northlands Simulcast Racing. •Live harness racing WED-SAT, 6 pm.

U OF A •Bears Hockey: FRI 5-PAT 5 (7:30 pm) Bears vs Saskatchewan. •Santas Ice Hockey: FRI 12 (8 pm) SAT 13 (6 pm) Pandas vs Lethbridge. •Bears Volleyball: FRI 12 (8 pm) SAT 13 (6 pm) Bears vs Regina. FRI 12 (8 pm) SAT 13 (6 pm) Bears vs UBC. •Pandas Volleyball: FRI 5 (6 pm) SAT 13 (8 pm) Pandas vs Regina. FRI 12 (8 pm) SAT 13 (8 pm) Pandas vs UBC.

Variety

SILVER SLIPPER 988-4144. SAT 13: Club Du

Soleil western dance- Singles Club.

GMCC Jasper Place Campus, John L. Haar Theatre, 10045-156 St., 497-5082. WED 10 (7:30 pm): Live and in person: Professional impersonators, legendary superstars. TIX @ GMCC Campus.

Workshops

CALDER LIBRARY 12522-132 Avenue, 496-7090. MON 8 (7 pm): FreeNet Demonstration and Training. pre-register at Calder Library or at FreeNet 414-5656.

CASTLE DOWNS LIBRARY Lake Beaumont Hall, 15333 Castle Downs Rd., *207-9723. THU 4: High Speed Internet Demonstration. •Pre-register.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-2064. THU 4 (7:10 pm): Dried Flower Arranging - Intermediate. FRI 5 (6:30-10) SAT 6 (9:30-4): Making Paper workshop: western & Oriental Fibers. SAT 6 (10-4): Woven Willow Birthstone. TUE 9 (7:30-10 pm): Forcing Bulbs for Indoor Winter Flowers. SAT 13 (10-3:30): Indoor Light Set-up & Orchid Culture. SAT 13 (10-2): Red Osier Twig Wreath. SUN 14 (10-4): Making Flowers from Wheat (exp. needed). SUN 14 (10-4): Hand Made Paper (Collage & Greeting Cards).

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. Adults Only! Drop-in art for the absolutely terrified (or the tiny bit timid).

GMCC City Centre Campus, 10700-104 Ave., www.gmcc.ab.ca. SAT 6: Open House. Information and entertainment-free.

HARCOURT HOUSE 10215-112 St., 426-4180. Adult classes and workshops this fall.

LA CITE FRANCOPHONE Rm 48, 8527 Ave., www.lacitefrancophone.org. SAT 6: Open House. •Every THU 7-9 pm: Drop-in French conversation, free for students and members. yearly membership: \$35; \$25 students/seniors; \$45 family.

LESSARD LIBRARY 6104-172 St. (Callington Rd.), 414-5656. TUE 9 (7 pm): FreeNet Demonstration (pre-register 414-5656).

THE MARKETPLACE ART SCHOOL Westmont Shopping Centre. Individual and group classes in acrylic, oil, pastels, and wood carving. Drop by for information.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2311-66 St., 496-1818. WED 10 (7-8 pm): Scared Stiff Technology training. pre-register.

THE SUPPORT NETWORK 301, 11456 Jasper Ave., 482-0198. WED 10 (8:30-4:30): Suicide prevention: instructor for anyone working in the helping professions.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Adult and kid art classes with professional instruction. small class sizes, lessons in the gallery.

THEATRE ZOCCO 9104-77 Ave., 466-5322. A community theatre school. Theatre arts instruction for kids and adults.

Classifieds

Deadline for classified advertising is 3:00 p.m. Monday before publication

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE providing the ad is non-profit. Ads of more than 20 words subject to regular price or credit adding. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks. If you receive an ad to be renewed or cancelled please fax phone or fax the Classified department. Please fax ad to 426-2089, or drop it off at the Empire Building, 307-10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

artists to artists

CALL FOR SUBMISSIONS: Comics, Zines, small press artists invited to submit for large exhibition-comic art (Works Festival 2000). FO: ESPA, PO Box 75086, Ritchie Postal Outlet Edm., T6E 6K1 (434-9236) Deadline Nov. 30.

Entries for quilt exhibition: THE ODYSSEY BEGINS submit your family or personal quilt for display. Deadline Nov. 15. Ph: Nora Clark 460-7065.

Drama Prize 2000 call for submissions: Six teams across Canada will receive up to \$3,000 in training exp, \$6000 cash & \$6,000 in services to make a short film. Deadline Nov. 19. www.nsi-canada.ca/dramaprize.

FAPA present a workshop for acting/directing on screen with Mike Cuchi and Nora Fasseberg. Nov. 12, 13, 14, 17-22. 972-1022. SAT 429-1671 for info.

NXNE Music Festival & Industry Conference Toronto, Ontario June 8-10, 2000. Call for Entries. Deadline Jan. 14, 2000. www.nxne.com

2000 Local Heroes Festival Call for Canadian Short Films. Complete for our NEW \$1000 Audience Choice Award. Submission forms at www.nsi-canada.ca/allheroes.

Audition Notice: Actors/singers. We are now holding auditions for Celebrations Dinner Theatre for next show. Ph 448-9339 to book.

Contemplate the object of your desire. Head and shoulders are required for an exciting new photo project entitled "Chain Letter," by Edmonton Artist David LaRiviere. Ph 423-1492 for info.

Interested in **Photography**? Images Alberta Camera Club-Meetings 8-10 pm, 2nd & 4th TUE's a month. Info: Ph Sheila 469-9776/Muffy 452-6224.

CALL FOR ART 3rd annual Art from the Uninvited exhibit for low-income artists, film, video, etc. Deadline Nov. 30. For more info call Flo @ 414-0702.

AUDITIONS - Company Dance seek performers (actors, dancers) for exciting, original multi-media production. Ph 944-9115 to book audition.

Writing Group Looking for young people with something to say and an interesting way of saying it. Please e-mail: brownb@gsu.svualberta.ca.

2000 And One Act Festival: seek non-profit theatre groups to perform in the one-act plays for competition in Feb. 2000. info at Ph Eric @ 433-6645, leave message. Deadline Oct. 29.

Kids in the Hall - Volunteer Opportunities Leaders needed to supervise Ph Tammy 476-9622 (ext. 228) YMCA

C&P Headstart (an early education program for disadvantaged kids in the inner-city) seek volunteers to assist with classroom activities. Volunteers help kids with arts and crafts, computer, language and literacy activities. Ph Susan 422-7261.

artists to artists

Harcourt House: Ongoing submissions accepted for the Front Room from members and local artists. For info Ph: 426-4180.

Urban Panic: Call for submissions: Artists are invited to submit individual or group proposals in any media for Aggregate's May/June 2000 exhibition. Deadline: FRI OCT 29. Info: Ph: Todd Jones at 482-7584 or aggregate@yahoo.com.

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Drummer available 474-4627.

musicians wanted

Bassist & drummer wanted: dedication mandatory. make music a career, style: C.O.C., Monster Magnet, Soundgarden, Infi. Sabbath, Kiss, other 7 rock. Ph Jennifer. At Peace Management 455-5303.

Reliable **rock guitarist** needed for original rock band. Just looking for fun. Vocals an asset gear nice. Ph Gordon 436-5853.

Female singer required for overseas pop band. Must be experienced and available immediately. Photos, passport and tape required. Contact: dkpaps@hotmail.com.

To place your ad in **Vue Weekly Classifieds** Phone 426-1996 for more info.

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musicians wanted

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Guitarist looking to join full time touring cover band. Have gear/van will travel 17 yrs exp. fub@hotmail.com. Ph (604)898-3819.

Wanted: female vocalist mind music creation partner into Network44, 4D, for creating melodic music. tapestries covering all the human moods. 984-7656.

Two guitarists/one bassist seek **drummer**, 18-22 yrs into Metallica, Soundgarden etc. to complete original band. Ph Dave 432-5333.

Need bass player for original act. Male or female, 23-28, must have own equipment/band exp., and maturity. 475-1704.

Have gigs need **players** for country rock band. ph or fax 475-5946.

Guitarist/songwriter 23 yrs old seek **band members** for all original band. Infi. C.O.C., Tool, Pantera, Deftones, (no death). ph 473-6822-iv message.

Drummer, bass player & lap steel for original band. Ph Shane @ 452-3468.

Wanted: Drummer needed. Ph 451-9394.

Extreme Death Metal band needs **vocalist** and **bassist**. Infi., Marduk, Krisiun, Incantation. Contact: Alastair @ 466-6296.

Talented singer/guitarist needed for advanced original band. Kinda 1 Mother Earth but funkier! Kimble 413-6555 ext. 228.

Country-rock pop female vocalist needed for steady working, well established act. Weeks & weekends. Send tape & picture and song list to 12690-52 St Ed AB. T5A 0B6 780-475-9942.

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Female vocalist sought. We are a top Western Canadian heavy alt. band with major label offer. You are original, focused & have something to say. Infi. Tori, Clannibans -NIN, Korn. Tel 953-0045.

Professionally-minded guitarist with vocals required immediately for alternative/hard rock band. Ph 483-6202 or 477-9360 if interested.

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personal notices

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education

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Local Heroes International Screen Festival - Edmonton seeks Festival Coordinator
Taking direction from the Local Heroes Edmonton Festival Director, the Festival Coordinator will be responsible for overseeing all logistical aspects of the festival including: setting up juries; confirming festival guests; coordinating press screenings; compiling program notes; setting schedule for all screenings; setting up and overseeing front-of-house systems; supervising contract staff; compiling a final report; and other related duties as required. Candidate must be well-organized and able to work in a team atmosphere.

November 22, 1999 to April 21, 2000 - 22 week contract

Deadline for applications: November 15, 1999

Please submit resume to:

Local Heroes International Screen Festival - Edmonton
10159-108 Street, Edmonton, AB, T5J 1L1
Only successful candidates will be contacted.

ask sasha

The feminine mistake

Dear Sasha: I'm a young male in my early 20s, and I'm quite confused. For as long as I can recall, I have fantasized about being a girl. This is only a fantasy, as I enjoy being male most of the time—but when I get horny I either pretend that I'm a woman or that I'm with a transsexual. I've had a steady girlfriend for over a year now and she doesn't know how I feel. Often when we have sex, I try to feel like the woman. I would like to take this one step further and cross-dress during sex. How do most women feel about this? What is the best way to let her know of my desires and fantasies without upsetting her? —FEMININE SELF

Dear Feminine Self: Even if the Gap were running an Everybody in Drag commercial featuring a bunch of anesthetized pretty boys wearing selections from the women's department and singing "Moanage Daydream," I suspect most women would flip to find that their partner was a cross-dresser. However, I wouldn't worry about what most women think, because they aren't going to sleep with you anyway—no matter what your sexual inclination.

Paddy Aldridge runs a boutique for cross-dressers called Take a Walk on the Wild Side with her husband Roxy, and has assembled a series of interviews in a book called *Why I Crossdress*. A few women embrace their partner's fetish (Paddy and Roxy were married in a double-bride ceremony), others don't know, others are disgusted. It's difficult to understand something like this when you have preconceived ideas about the kind of men you do it.

I think you should just forget about not upsetting her. Confrontation is unpleasant, I understand, but if you want to have a solid relationship with someone, you may find sharing what seems to be the essence of your sexuality crucial to your happiness. Paddy also has a video called *So You Wanna Be a Crossdresser, Eh?* (highly edifying even for biological girls) which teaches you how to apply makeup. Visit their website at www.wildside.org.

If at first you don't succeed, trois, trois again

Dear Sasha: I'm a writer working on a storyline where, for an extended period of time, the three central characters are involved in a ménage à trois on both sexual and romantic levels. In your experience, have you ever known any—I guess the word is "triples" rather than couples—who made a long-term go-of their relationship? Do these things tend to be successful, and how are the emotional dynamics different from those of normal couples, if at all? Are they inherently unstable, or are they just like any intimate understanding? I'm hoping you can provide some insight here—everything else I've looked at either glosses over the topic or treats it as an excuse for wild fantasy scenes. —PRUDENTLY CURIOUS WRITER

Dear PCW: Nina Hartley, the writer, nurse and film star has been in a three-way relationship for approximately 15 years. "They do not tend to be successful," she tells me, "because many people are not willing to rethink their ideas about traditional relationships and they convince themselves that it can't happen, it can't work." Nina describes the situation as a bunch of relationships. "There's AB, AC, BC and all three together. It takes a tremendous amount of communication. We've been raised to think jealousy is natural, but my personal belief is that it's learned, it's a projection of your own insecurity. When you're in a multiple relationship, you have to be at your highest level in terms of communication skills and owning your own bullshit and being compassionate. It's more work than many people are willing to do, but that's what I like about it."

In terms of personal dynamics, Nina says, "There's not enough of these relationships around to show us a subculture. Each is tailored differently. Bobby [Nina's wife] and I are not sexual without a man around. She really likes men. Dave [Nina's husband] and Bobby go back 27 years, so they're close in a different way."

Nina and her husband and wife are not sexually monogamous with each other, either. They all swing. "Our culture makes it very easy to be possessive, but I don't want to be someone's 100 per cent. I like the idea that when I'm away, my partner's sexual needs are being taken care of." Nina recommends a book called *Three in Love: Ménages à Trois Throughout History* by Foster, Foster and Hadaday. ☺

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volunteers

VOLUNTEERS REQUIRED to canvass for the
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na1029

Aggregate Society of Visual Arts Edmonton is
currently seeking volunteers to assist in the production of a major visual art exhibition.
Info call Diane 471-5731 or
e-mail @ aggregate@compuserve.ab.ca

na1021

Interested in film, global issues, or culture? The
Global Visions Festival needs volunteers. Please
Ph 414-1052

na1028

Volunteer tutors for adult literacy courses. For
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na0819

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na1021



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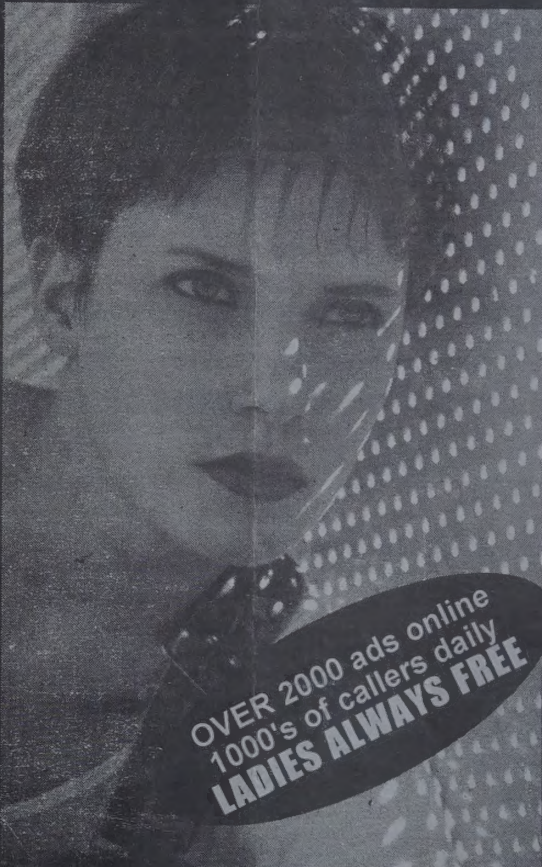
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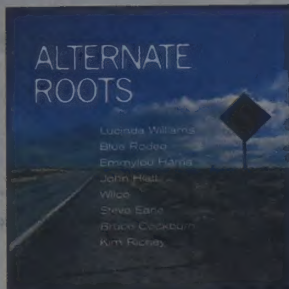
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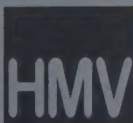
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VARIOUS ARTISTS ALTERNATE ROOTS

FEATURING:

BLUE RODEO Hasn't Hit Me Yet
 LUCINDA WILLIAMS Can't Let Go
 JOHN HIATT Cry Love
 WILCO Say You Miss Me
 EMMYLOU HARRIS Wrecking Ball
 STEVE EARLE I Ain't Ever Satisfied
 BLACKIE & THE RODEO KINGS Calling On The Angels
 MARIA MCKEE I Can't Make It Alone
 SON VOLT Medicine Hat
 KATE & ANNA MCGARRIGLE Goin' Back To Harlan
 WILLIE NELSON The Maker
 KIM RICHEY I'm Alright
 GOLDEN SMOG Looking Forward To Seeing You
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 NICK LOWE I Live On A Battlefield
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